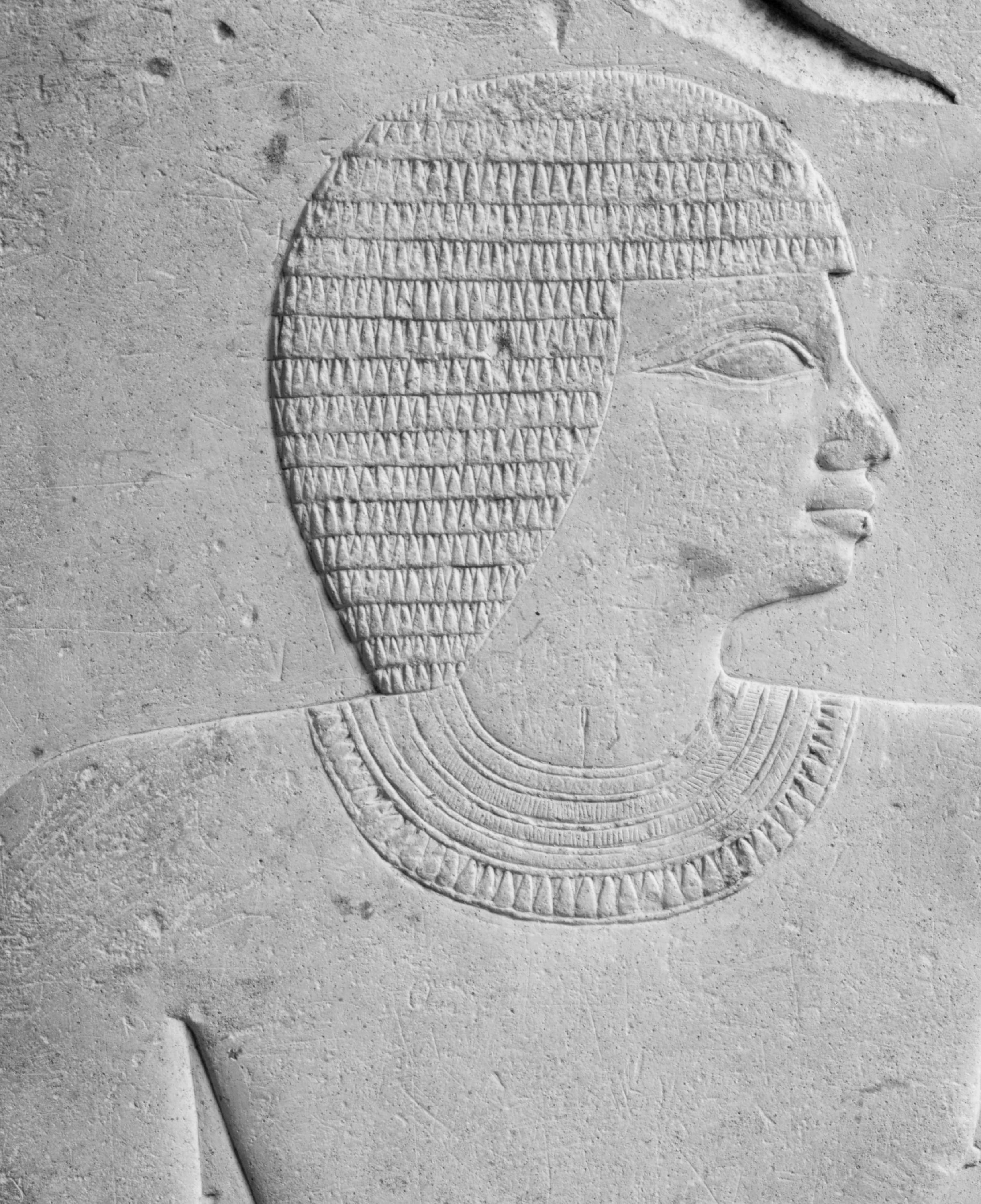
# CLASSIC

## Egyptian, Greek and Roman sculptures

Galerie Chenel



# CLASSIC

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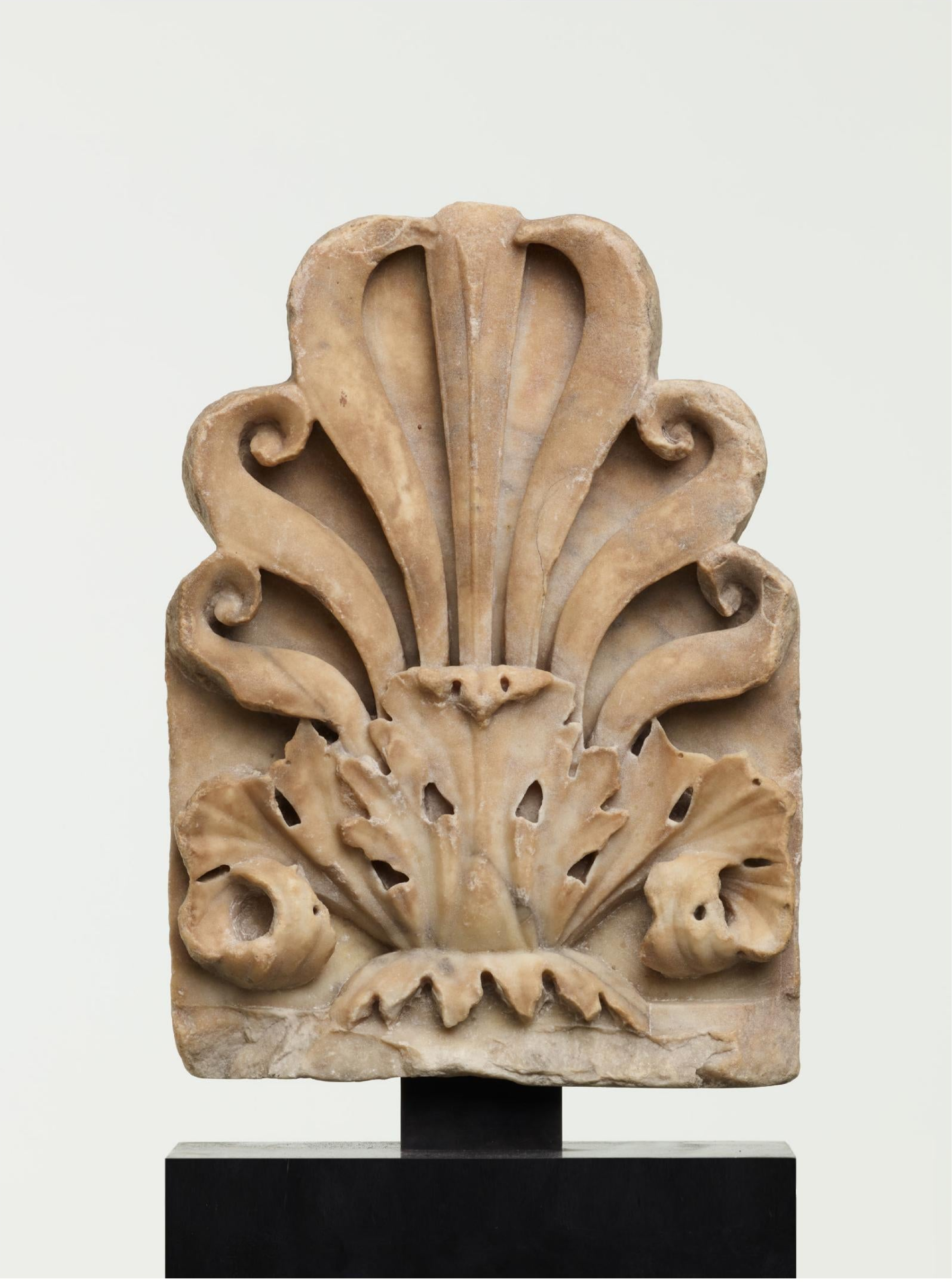

Classic, because it will forever be modern.

Classical Antiquity, a period of effervescence and prosperity that closed with the fall of the Roman Empire, is still considered a model to this day. Since then, many eras have benefitted from its influence and taken inspiration from it in a myriad of areas. This aestheticism is undeniably an everyday reference, to such an extent that, for us, it is akin to a decidedly modern vision.

Between strict beauty canons and the perfect balance of shapes, diversity of materials, divine and decorative subjects, elegance, Greek and Roman classical sculpture created timeless codes. Egyptian sculpture, on the other hand, radiates a pure and unchanged magic, unquestionably eternal. Classical beauty is thus still just as captivating.

As a classic striking example, we have an imperial cameo of an elegant young man named Agrippa Postumus, whose portrait is superbly carved from sardonyx, and which came from a major collection. With a proud gaze and a straight chin, this precious jewel has a most distinguished aura. Our Kore, with her thin, light drapery, cuts a majestic figure in her *peplos*, which accentuates the graceful set of her shoulders. Next is our Pan, with his mischievous smile, carrying upon his head a basket of fruit that conceals an astonishing surprise for those who know how to look for it. Our beautiful, elaborately coiffed lady and Athena, an infinitely classical icon, also set the tone for this trove of antiquities. Our torso of Dionysus with sensual curves is synonymous with good taste, as is an urn shaped from alabaster enriched with lovely horizontal veins. Each of these works attests to the genius of the period and kindles our desire.

To shine a new light on vestiges of the past: we have invented nothing, but, instinctively and passionately, through these pieces from another time, in the pure white of a contemporary image, we offer you our personal modern gaze on classical sculpture.

# JUG

## ROMAN, 4TH - 5TH CENTURY AD

GLASS

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| HEIGHT: 36.5 CM. | WIDTH: 15 CM. | DEPTH: 18 CM. |
|---|---|---|

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PROVENANCE:
FORMERLY IN THE PRIVATE COLLECTION OF
THE BARON ALAIN DE ROTHSCHILD (1910-1982), PROBABLY ACQUIRED IN THE 1950S.
THEN PASSED DOWN AS AN HEIRLOOM.

This elegant, blown glass jug is a gorgeous example of an everyday Roman object. The shape is elongated, the pear-shaped body wide in its lower part and thinner at the neck, becoming narrow in its upper part. The spout is circular and the rim discreetly edged. The whole piece rests on a foot that is also circular, as well as raised, with a rounded edge, giving a unique impression of lightness. One end of the handle is attached to the body and the other to the neck, with a delicate thumb catch adorning the top of it, forming an elegant coil. Some glass thread, soldered when it was still hot, adds a touch of simple decoration to the neck. The body was created through the technique of glass blowing and the decorative features were soldered on when the material was still hot and malleable.

The elongated shape and relatively large size leads us to believe that our jug was used to pour water or wine at the table. Two lovely examples with similar dimensions, currently conserved at the Musée du Louvre in Paris, probably served the same purpose (ill. 1-2). Other smaller jugs that display the same typology are conserved in the United States and in France (ill. 3-5).

Our jug exhibits lovely blue-green hues that adorn the rather opaque surface, while the light brings out iridescent tones that further enhance its beauty. Some traces of corrosion are partly visible, giving our jug a certain aura and showing the effects of time on the material. Apart from the delicate patina, our jug is in an exceptional state of conservation given the fragility of the glass that was used, only adding to its preciousness.

Ill. 1. Jug, Roman, Syro-Palestinian work, 4th - 5th century AD, glass, H.: 39 cm. Musée du Louvre, Paris, inv. no. MNC 2302.
Ill. 2. Jug, Roman, Syro-Palestinian work, 4th - 5th century AD, glass, H.: 44.5 cm. Musée du Louvre, Paris, inv. no. MND 116.
Ill. 3. Jug, Roman, 4th - 5th century AD, glass, H.: 19.4 cm. Art Institute of Chicago, Chicago, inv. no. 1949.1159.

Ill. 4. Jug, Roman, 4th - 5th century AD, glass, H.: 18 cm. Walters Art Museum, Baltimore, inv. no. 47.411.
Ill. 5. Jug, Gallo-Roman, 4th century AD, glass, H.: 20 cm. Musée du vin de Champagne et d'Archéologie régionale, Épernay, inv. no. 2000.01.02.

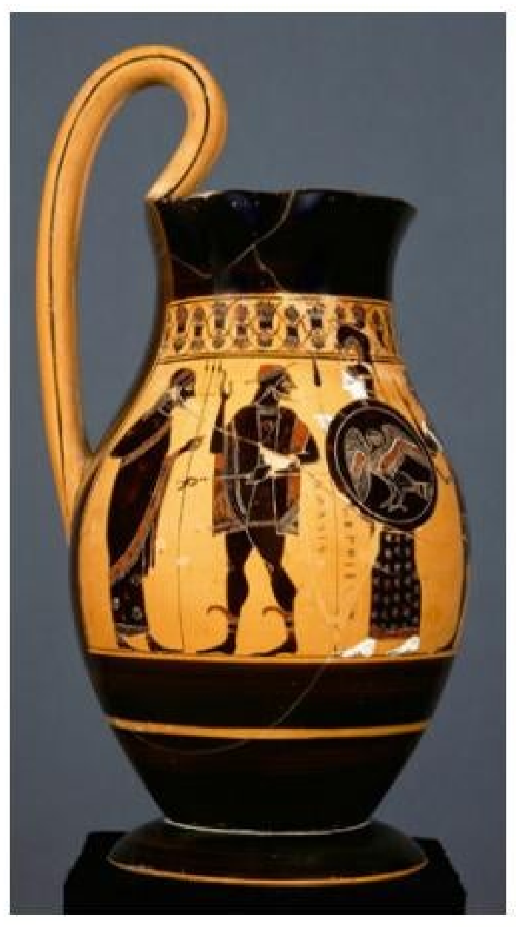
A legend told in *The Natural History* by Pliny the Elder relates the discovery of the new material: "*there was, in Syria, in a region named Phoenicia, bordered by Judea and located at the foot of Mount Carmel, a swamp named Candebia. It is believed that it was the source of the river Belus, which, after 5,000 paces, flows into the sea near Ptolemais. Tradition has it that a ship carrying nitrum merchants docked there. As the merchants scattered about the shore were preparing their meal, they could not find any stones on which to place their pots, so they instead used lumps of nitrum (natron) from their cargo. When these had been lit, having mixed with the sand of the shore, translucent streams of an unknown liquid began to run and thus did glass come into being*".

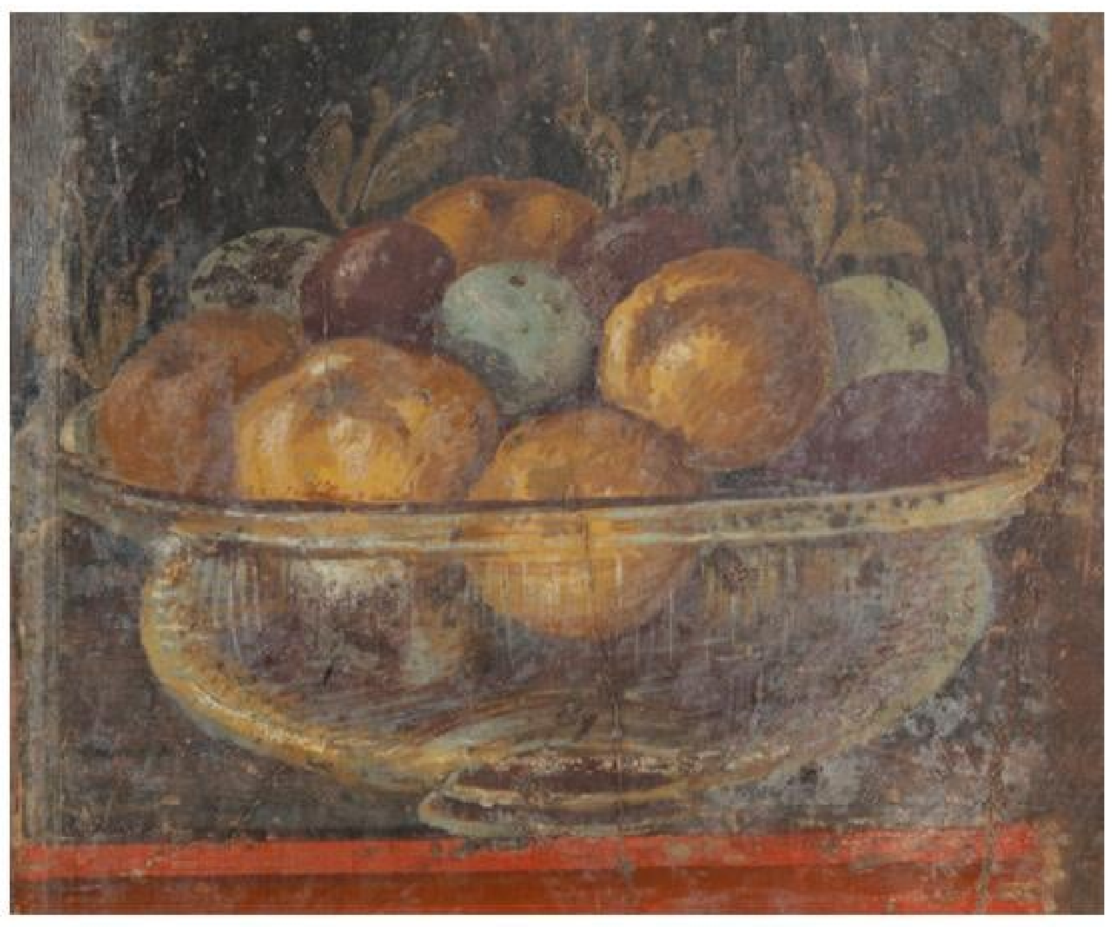
The oldest glass objects can actually be traced back to the 3rd millennium BC, but it is from that discovery, which probably took place in the 8th century BC, that a true craft developed. With the Roman conquests, the glassmaking technique was exported from the Orient towards the West, but glass remained a precious, luxury material that was costly to produce.

The discovery of glass blowing in the 1st century BC was a true turning point, with the invention of the blowpipe. The new technique, along with the creation of new, more powerful ovens, enabled artisans to produce more objects more quickly and at lower cost. Many workshops opened all over the Empire, giving rise to the emergence of a range of objects that were, from then on, used on a daily basis: *balsamaria*, tableware, bottles, chalices, *rhyta* and also various serving containers such as our jug. However, the shapes and motifs remained classical, generally taking inspiration from the typologies of Greek dishes. Our jug is thus freely inspired by Greek *olpai* (ill. 6). The craze for the transparent material was such that glass objects were even

depicted in the frescoes decorating private villas (ill. 7). Sometimes richly decorated, sometimes discreetly adorned with glass thread and geometric motifs, these everyday dishes became commonplace in all the homes of the Empire. On a larger scale, glass also developed in the fields of architecture, with the creation of panes and mosaics, medicine, science and jewellery.

Over the centuries, the repertory of shapes grew, continuing to develop all throughout the 3rd and 4th centuries. Glassworkers thus became recognised, respected artisans and produced countless pieces, some of which are still magnificently conserved.





Ill. 6. *Olpe* signed by Amasis, Greek, 6th century BC, black-figure terracotta, H.: 26.5 cm. Musée du Louvre, Paris, inv. no. MNB 2056.

Ill. 7. Detail of a fresco in the *cubiculum* (bedroom) of the Villa of P. Fannius Synistor in Boscoreale, Roman, 50-40 BC. Metropolitan Museum of Art, New York, inv. no. 03.14.13a–g.

This superb jug was once part of the collection of the baron and banker Alain de Rothschild (1910-1982). It was probably acquired in the 1950s. From an illustrious family of bankers, Alain de Rothschild was both a great art collector and a great patron (ill. 8). He thus bequeathed works to the Musée de la Chasse et de la Nature – part of the collections of which were housed at the Château de Chambord –, the Musée des Arts Décoratifs, the Musée du Louvre, the Château de Versailles and many provincial museums. Moreover, the Hôtel de Marigny, a private Parisian hotel in the 8th arrondissement, which was once the property of the Rothschild family, was ceded to the State in 1972 and now hosts the President's foreign guests. Our jug remained in that collection, passed down until the present.

Ill. 8. Alain de Rothschild (1910-1982).

# HEAD OF ATHENA

ROMAN, 1ST CENTURY BC - 1ST CENTURY AD

MARBLE

RESTORATIONS FROM THE 18TH CENTURY

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| HEIGHT: 31 CM. | WIDTH: 20 CM. | DEPTH: 18 CM. |
|---|---|---|

PROVENANCE:
IN A EUROPEAN COLLECTION FROM THE 18TH CENTURY,
BASED ON THE RESTORATION TECHNIQUES.
THEN IN AN ENGLISH PRIVATE COLLECTION FROM THE 1970S OR 1980S.
BY DESCENT IN THE SAME FAMILY.

This delicate marble head depicts the Greek goddess Athena, known to the Romans as Minerva. Represented frontally, her face is round with full cheeks characterised by high, subtly visible cheekbones. Her large eyes are almond-shaped and deeply carved, while her eyelids are thin and enhanced with slight incisions in the marble. Her pupils were originally hollowed out and then inlaid with marble, probably at a later date, giving the gaze of our goddess a certain depth and intensity. Her eyes are surmounted with discreet brow ridges, which dovetail with a straight nose. Her small mouth is formed by two full lips with quite deeply carved corners and a small dimple above her upper lip, giving our goddess a subtle smile. Finally, her chin is round and slightly upturned, continuing into a wide neck and giving our portrait a very carnal appearance.

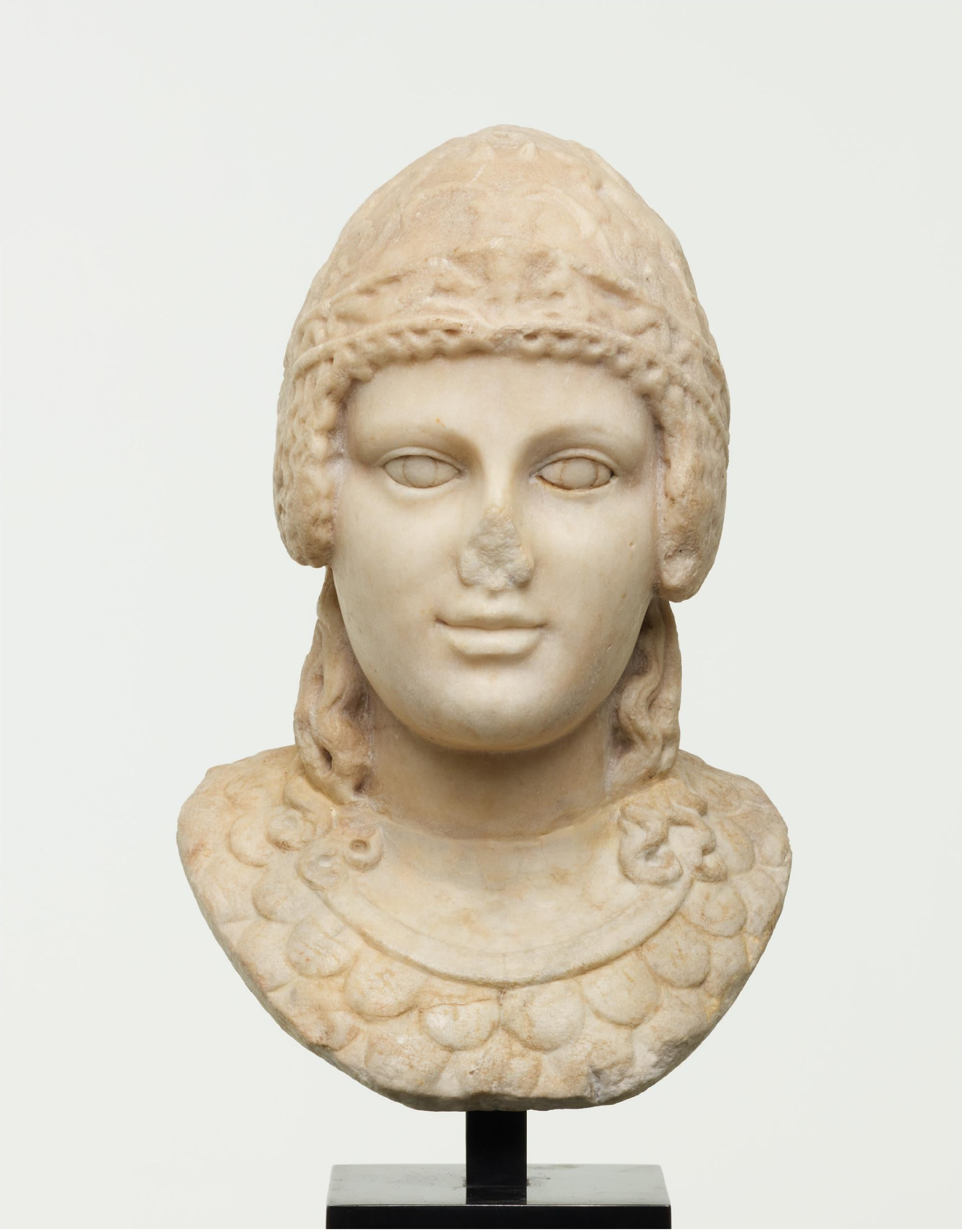
Her face is framed by an archaistic hairstyle divided in several parts. Two large sections of hair with faintly incised locks partly cover her cheeks, while a thin row of ringlets decorates the top of her forehead. At the back, a section of hair is gathered along her nape. It, too, is adorned with delicately incised waves. Finally, two or three individually sculpted curls that have escaped her hairstyle cascade over our goddess' shoulders, leaving her ears uncovered. These are also sculpted in a very lifelike manner, each anatomic element being individually etched, showing the dexterity of Roman sculptors.

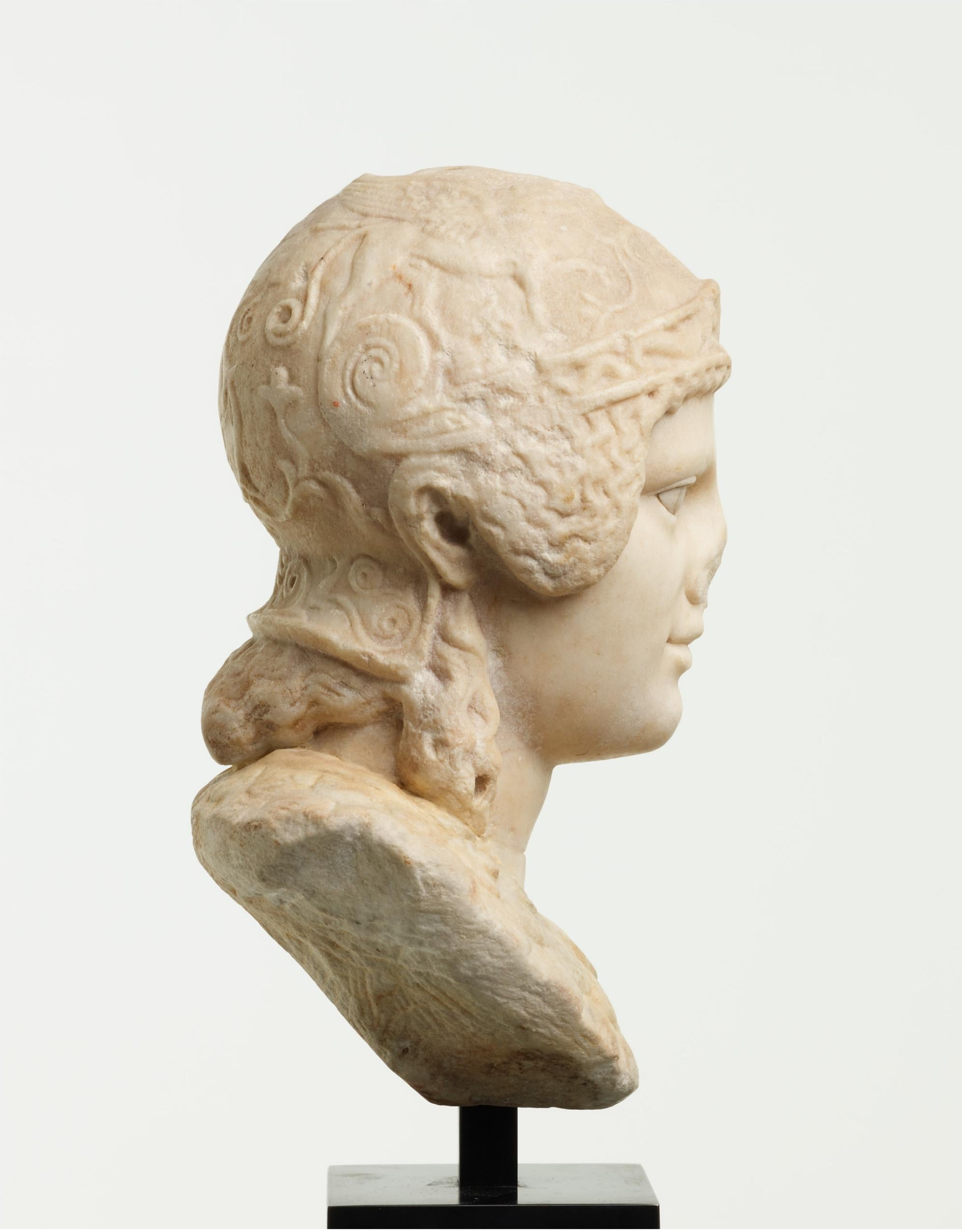
A richly decorated Attic helmet is set delicately on the head of our goddess. The visor, the upper border of which forms a point in the middle, is adorned with bas-relief motifs representing two dogs with long, thin bodies. Their narrow-muzzled heads are turned towards the centre, on either side of a feature that is now missing, but which was probably a palmette or other ornamental motif that commonly featured in the bas-reliefs of the time. The bodies of the two canids seem to stretch and wind outwards to form simple abstract motifs. The visor ends in two large volutes above her ears.
The rest of the helmet also displays rich decoration sculpted in bas-relief. On the sides, two magnificent griffins, winged mythological creatures depicted with the bodies of lions and the heads of eagles, seem to be walking, one foreleg raised and the other extended, wings outstretched. Each feather was individually sculpted, which gives the whole piece a singular elegance. Plant scrolls unfurl all around the creatures, branches forming delicate volutes across the entire surface of the helmet. Finally, the part protecting the nape is adorned with a magnificent palmette.

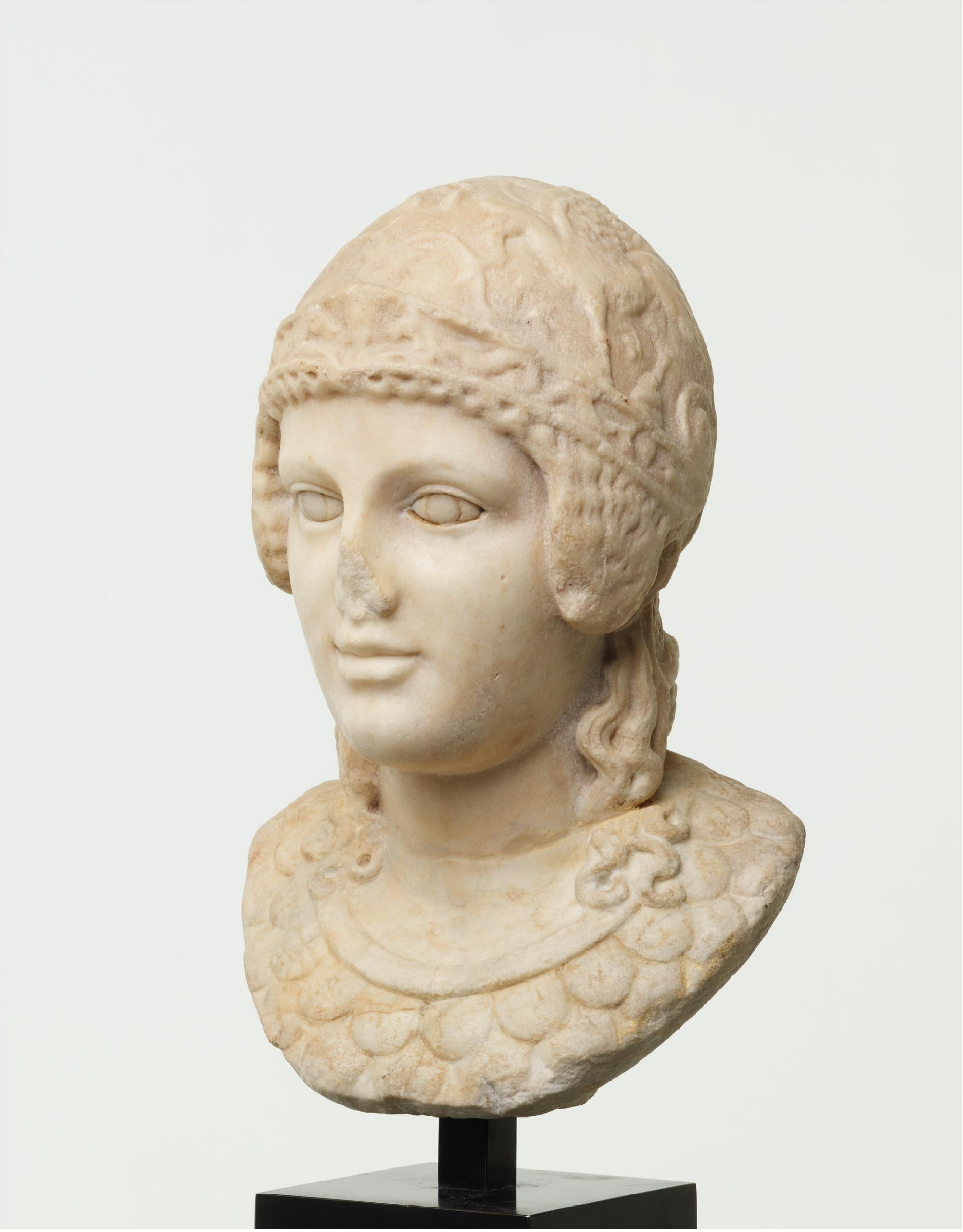
Our head, sculpted from white marble with a delicate brown patina, is mounted on a bust from the 18th century adorned with the aegis, a mythical breastplate and the goddess' main attribute. It is made up of individually sculpted reptile scales that cover the top of her chest. The whole thing is delimited by a small border that is devoid of any ornamentation. Finally, small locks of hair curled delicately at the ends are also represented, tumbling down her neck.

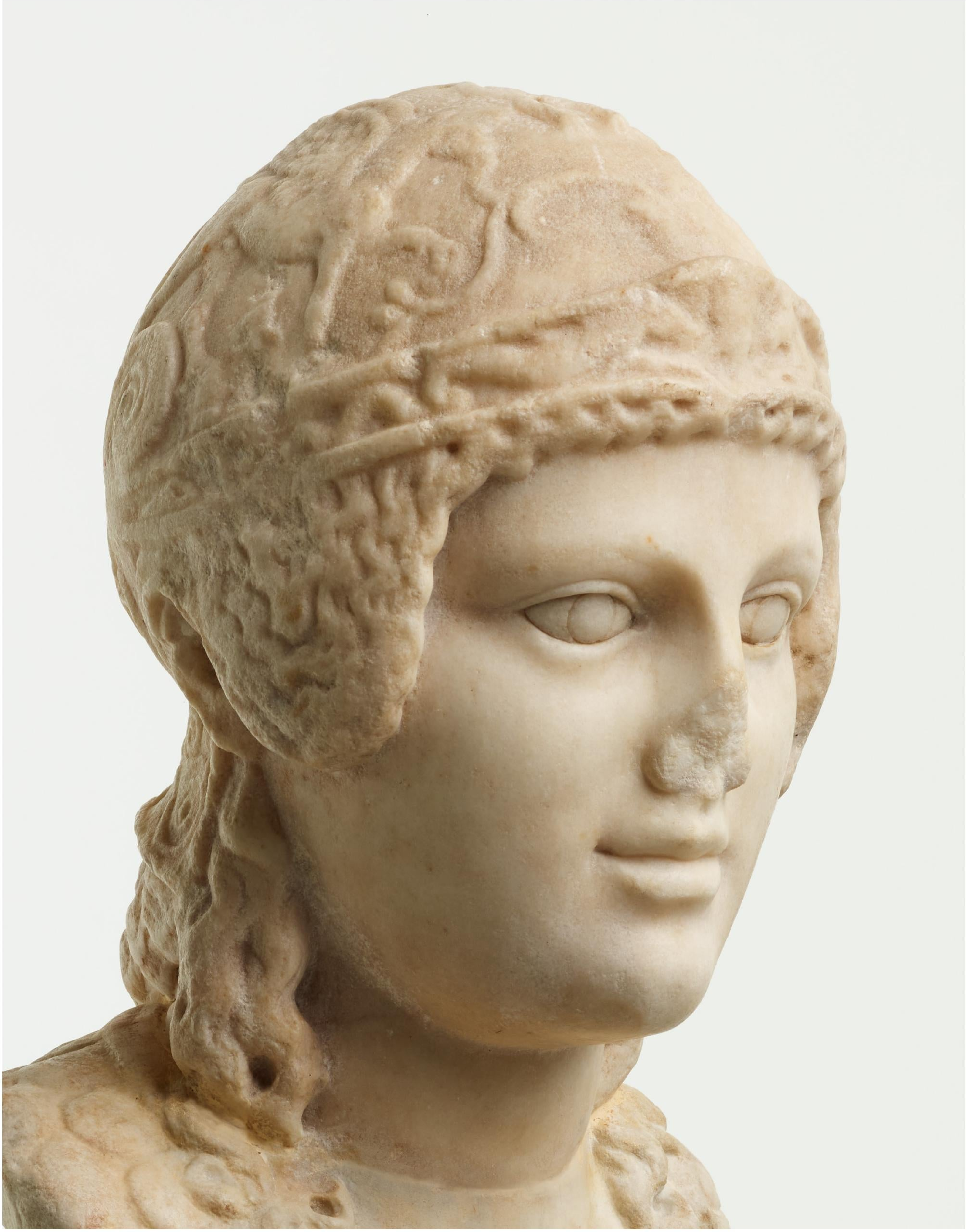
Athena was the goddess of wisdom and military strategy, known for being courageous and undoubtedly the most resourceful of the gods on Mount Olympus. She was destined to be a warrior from birth. Athena was the daughter of Zeus and the Oceanid Metis. Zeus, having heard a prediction that one of his sons would seize his throne, decided to swallow Metis, who was then pregnant with the goddess. A few months later, suffering from a terrible headache, Zeus asked Hephaestus, the smithing god, to split his skull open to relieve him of the pain. Athena then sprang from her father's head fully armed, helmeted and bellowing a war cry. As an adult, she participated in the storied Trojan War and was the protector of many heroes including Diomedes, Ulysses and Telemachus. In iconographic terms, the goddess is generally represented armed, helmeted and wearing the aegis, as in our sculpture.

Athena's popularity and importance in mythology led to a great number of representations, first by Greek artists and then by Roman sculptors. Various types thus emerged, depicting the goddess in her different guises. The best known is the Athena

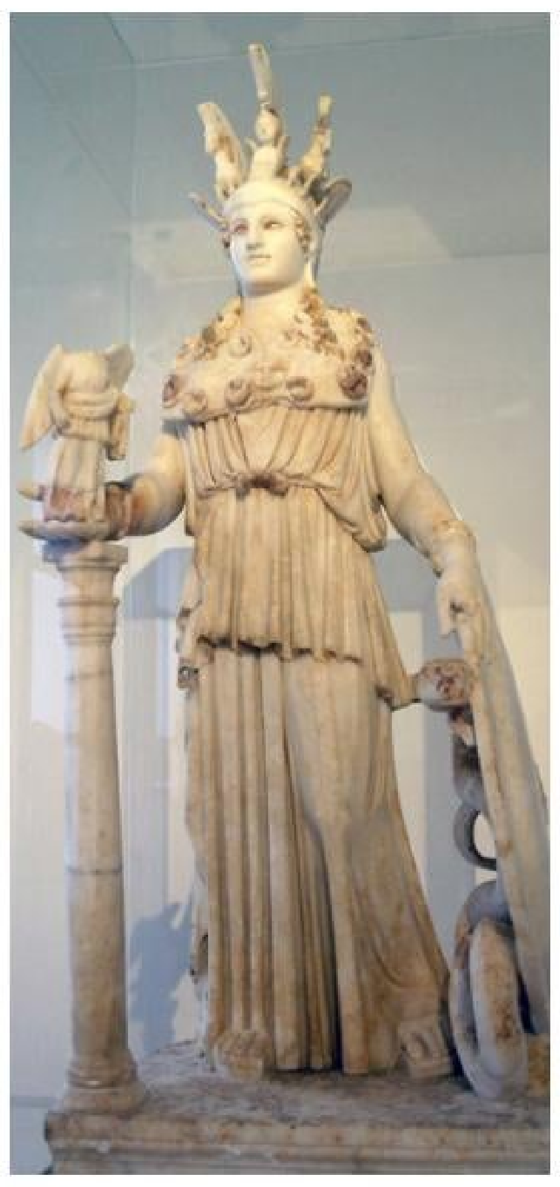


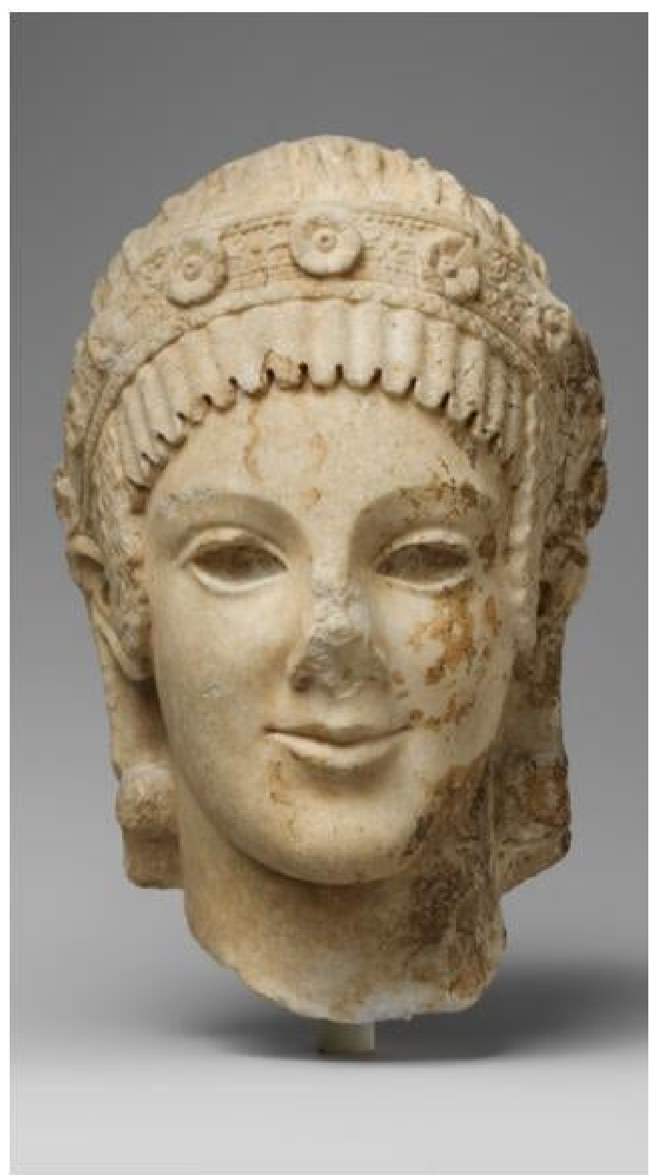


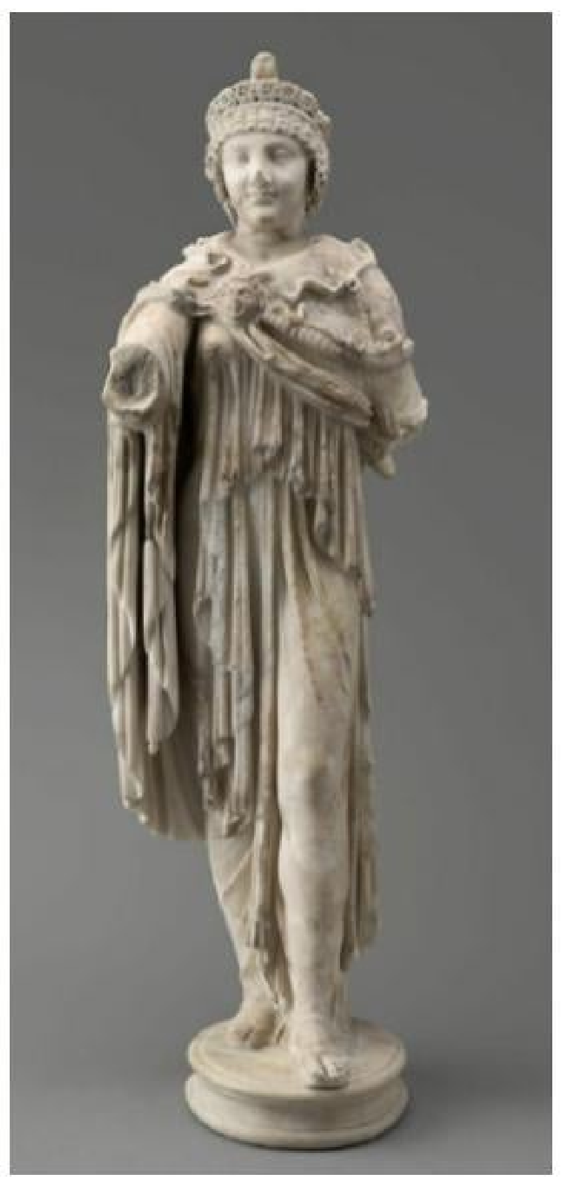




Parthenos type, which represents her in a peaceful attitude, although still wearing her warrior's attributes (ill. 1). However, the traits of our goddess reveal our head as a variant, aligning it with sculptures known as 'archaistic'. In the Roman period, artists played with artistic styles and appropriated some of the characteristics of the Greek art from the 8th to the 5th century BC, creating a blend between archaic and uniquely Roman traits. This particularity, perfectly exemplified by our sculpture, is also very finely illustrated by heads of the goddess conserved in New York and Paris (ill. 2-3). Our work, specifically, can be compared with the statue of Athena that is currently conserved in Poitiers, France (ill. 4). The hairstyle, features and smile thus attest to the Romans' appropriation of the archaic style.



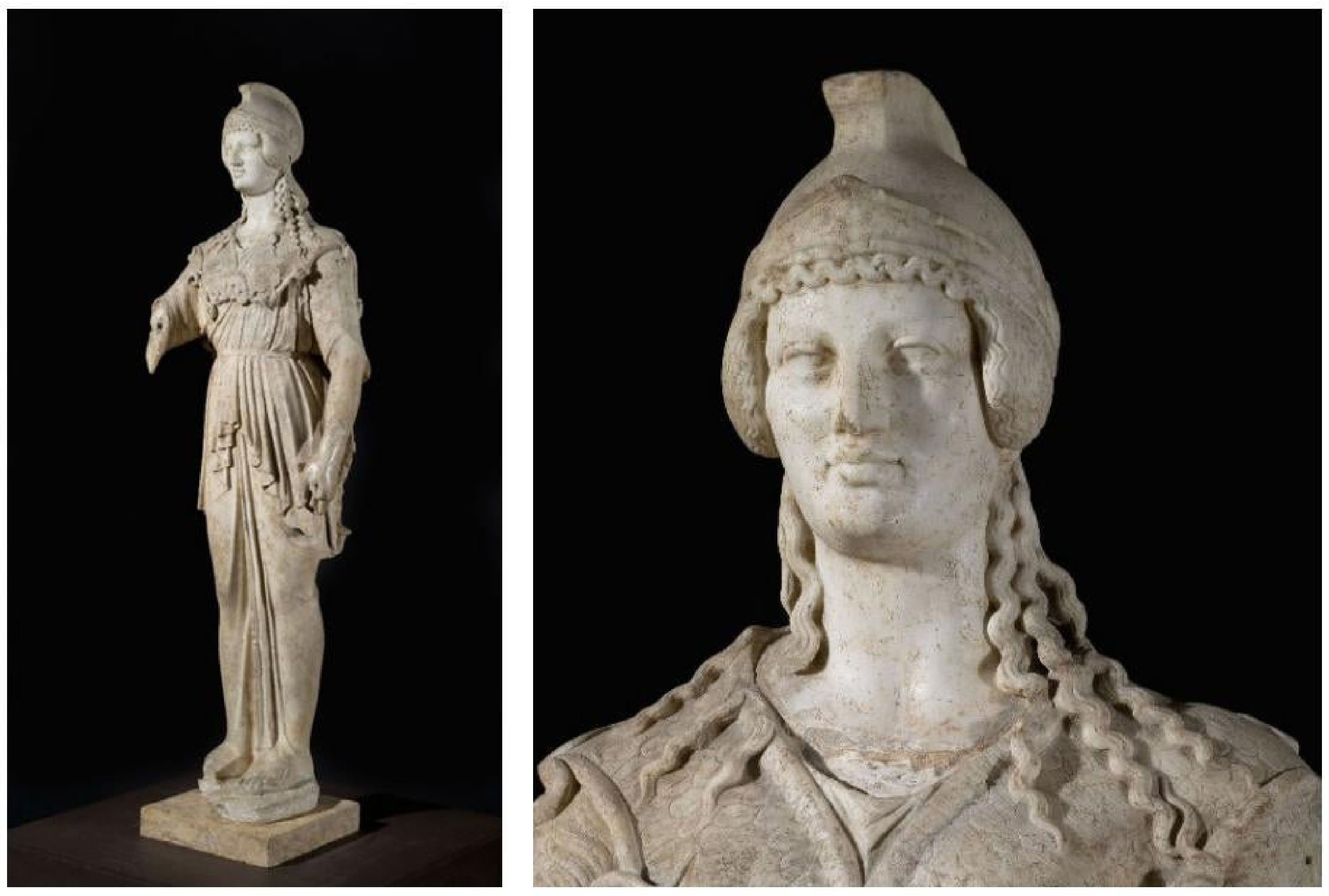




Ill. 1. Athena Parthenos, also known as the Varvakeion Athena, Roman, 3rd century AD, marble, H.: 104 cm. National Archaeological Museum, Athens, inv. no. 129.

Ill. 2. Head of Athena in an archaistic style, Roman, 1st century BC – 1st century AD, marble, H.: 24 cm. The Metropolitan Museum of Art, New York, inv. no. 12.157.

Ill. 3 Statue of Athena in an archaistic style, Roman, 1st – 2nd century AD, marble, H.: 92 cm. Musée du Louvre, Paris, inv. no. MR 288.



Ill. 4. Athena of Poitiers, Roman, *circa* 100 BC, marble, H.: 152 cm. Musée Sainte-Croix, Poitiers, inv. no. 902.1.1.

Our sculpture was in an English private collection from the 1970s or 1980s and passed down within the family until the present. The owner, a restorer of artworks, was in contact with a number of traders throughout his career, which enabled him to develop an expert eye. He thus acquired various works over the years, following his instincts and taste. Our head of Athena was then passed down to his daughter and joined her collection.

# TORSO OF NARCISSUS

ROMAN, 1ST CENTURY BC – 1ST CENTURY AD

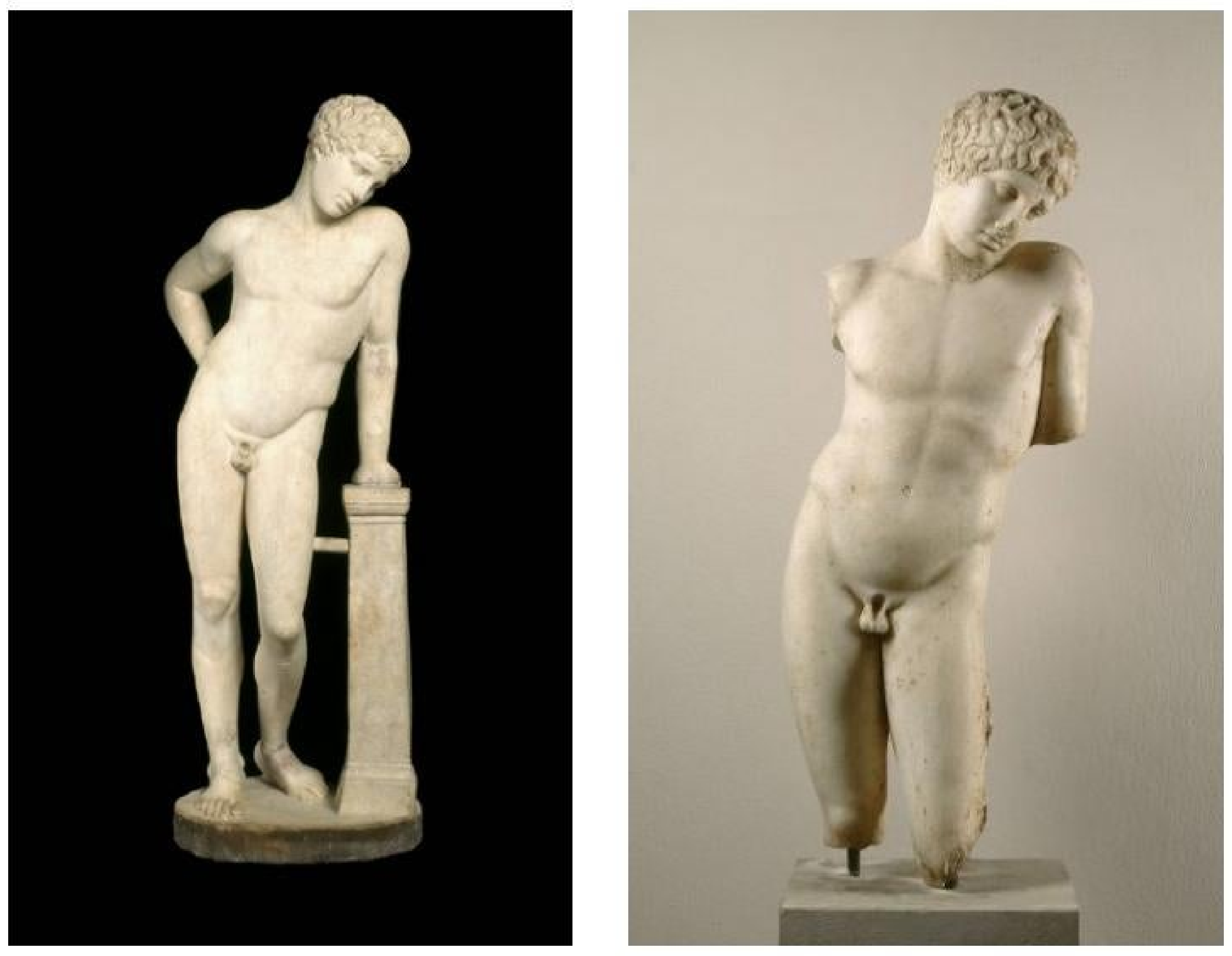
MARBLE

| | | |
|---|---|---|
| HEIGHT: 69 CM. | WIDTH: 30 CM. | DEPTH: 21 CM. |

PROVENANCE:
FORMERLY IN THE COLLECTION OF THE MICHEL DUMEZ-ONOF GALLERY, LONDON.
THEN IN AN ENGLISH PRIVATE COLLECTION, ACQUIRED FROM THE FORMER IN 1968.
PASSED DOWN AS AN HEIRLOOM THEREAFTER.

Sculpted in heroic nudity, this delicate marble torso represents Narcissus, the Greek hunter renowned for his beauty. The young man is represented in the prime of youth, his body all delicate curves and prominent muscles. His right shoulder is set back a little, while his left leg is forward, creating a twist well known to the artists of the time commonly called *contrapposto*. This particular pose was developed by the Greek sculptor Polykleitos in the 5th century BC and is a dynamic movement whereby the shoulders are twisted in a direction opposite to the axial tilt of the hips. The movement is accentuated by the position of the body, its weight placed on the engaged leg while the other is slightly bent. The position also enabled the sculptor to accentuate each of their subject's muscles, thus showcasing their considerable mastery. The body of our Narcissus is finely shaped. His chest is etched with two slightly salient pectorals completed by nipples. His abdominal muscles are delineated by a discreet concave line beneath his pectorals and a fine vertical line on either side of his navel, the subtle carving of which contributes to the realistic portrayal of his flesh. The small waist of our figure tilts gently to the left, while his obliques contract. His narrow hips frame the muscles of his groin, also finely etched, going down towards his pubic area. Finally, his right leg now ends at the thigh, while his left leg reveals a subtly etched knee.

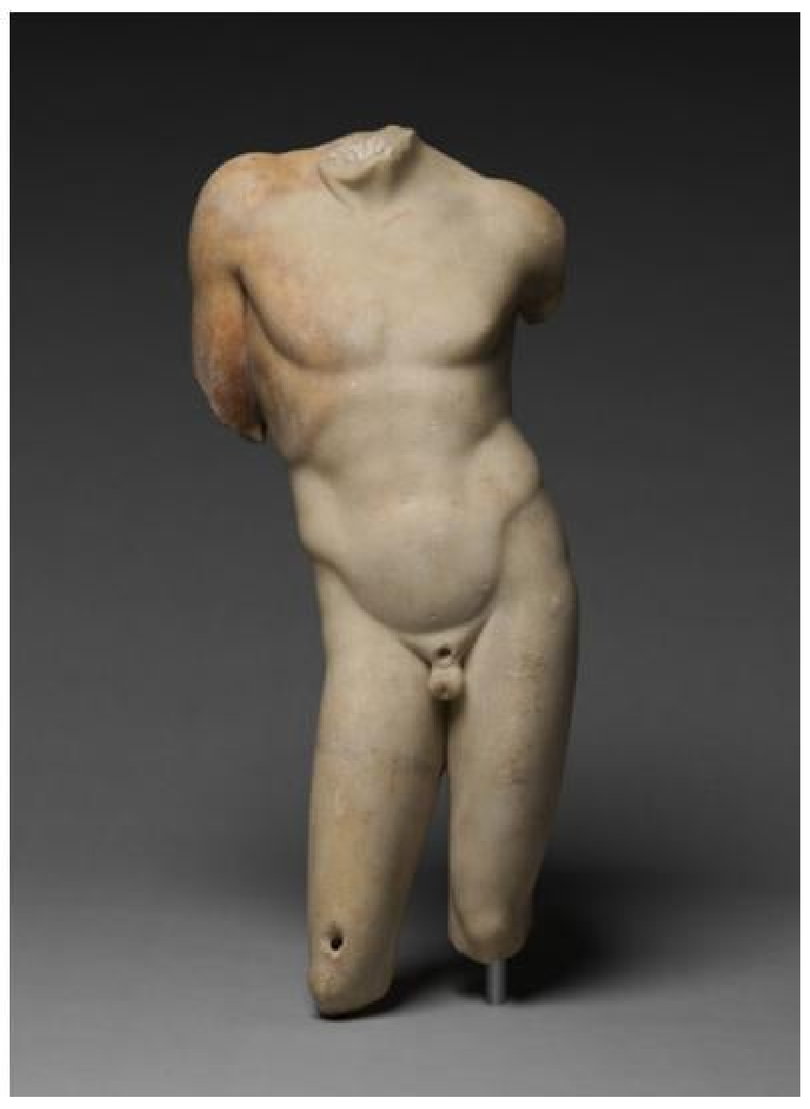
His back also demonstrates that particular twist, the spine a gently descending line framed by two salient shoulder blades. His waist is tilted up a little, following the movement of his hips. Two shapely round buttocks finish off our torso. The remnants of his right hand can still be seen on his right buttock, palm up, fingers slightly curled. Our elegant torso is thus imbued with a particular aura, enhanced by the old, brown and golden hued patina adorning the marble. The archaeological deposits on the surface of the stone also attest to the passing of time.



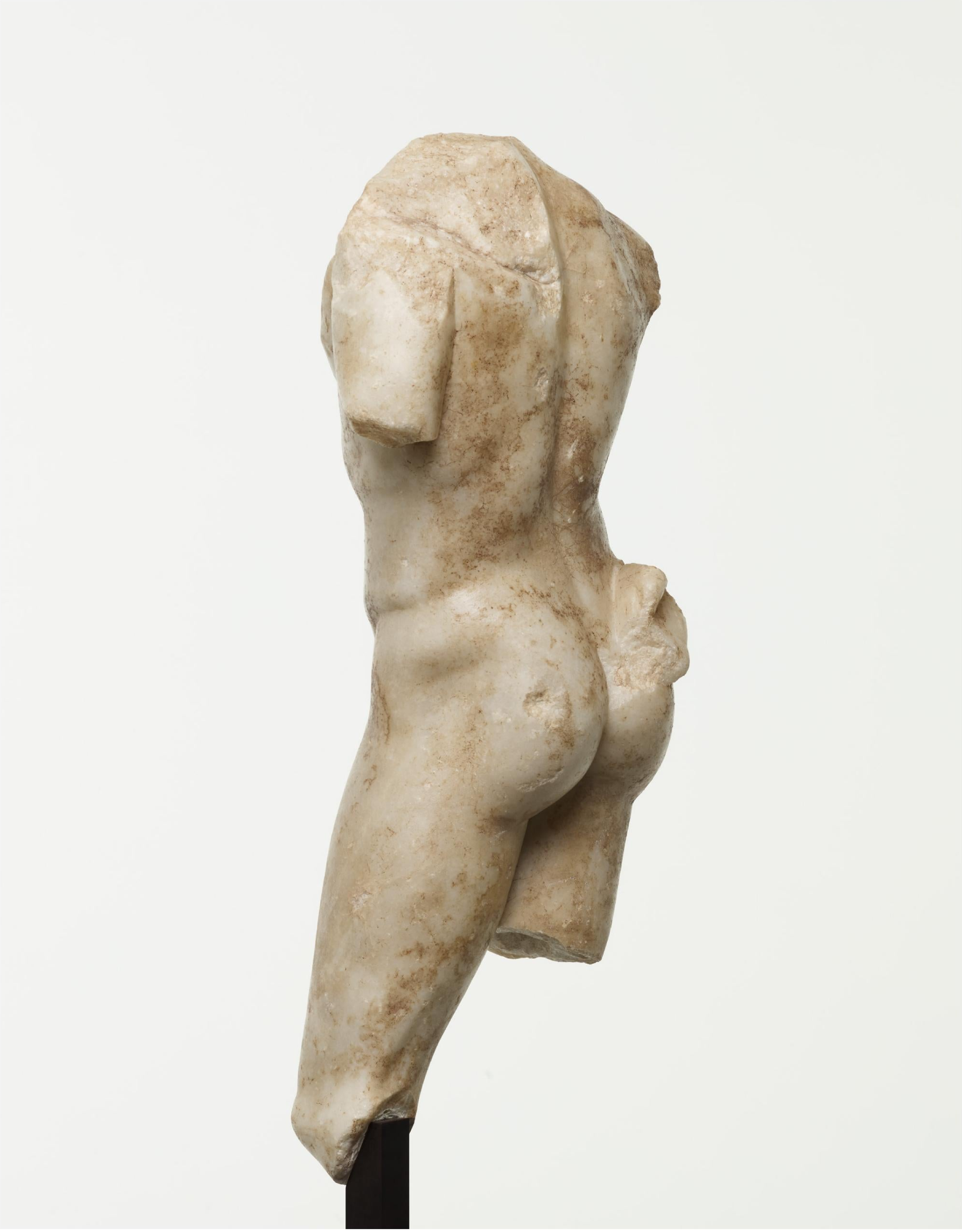
Ill. 1. Statue of the Narcissus type, Roman, *circa* AD 150, marble, H.: 114 cm. Musée du Louvre, Paris, inv. no. Ma 457.
Ill. 2. Statue of Narcissus, Roman, 2nd century AD, marble, H.: 82 cm. Antikensammlung Berlin, inv. no. Sk 223.

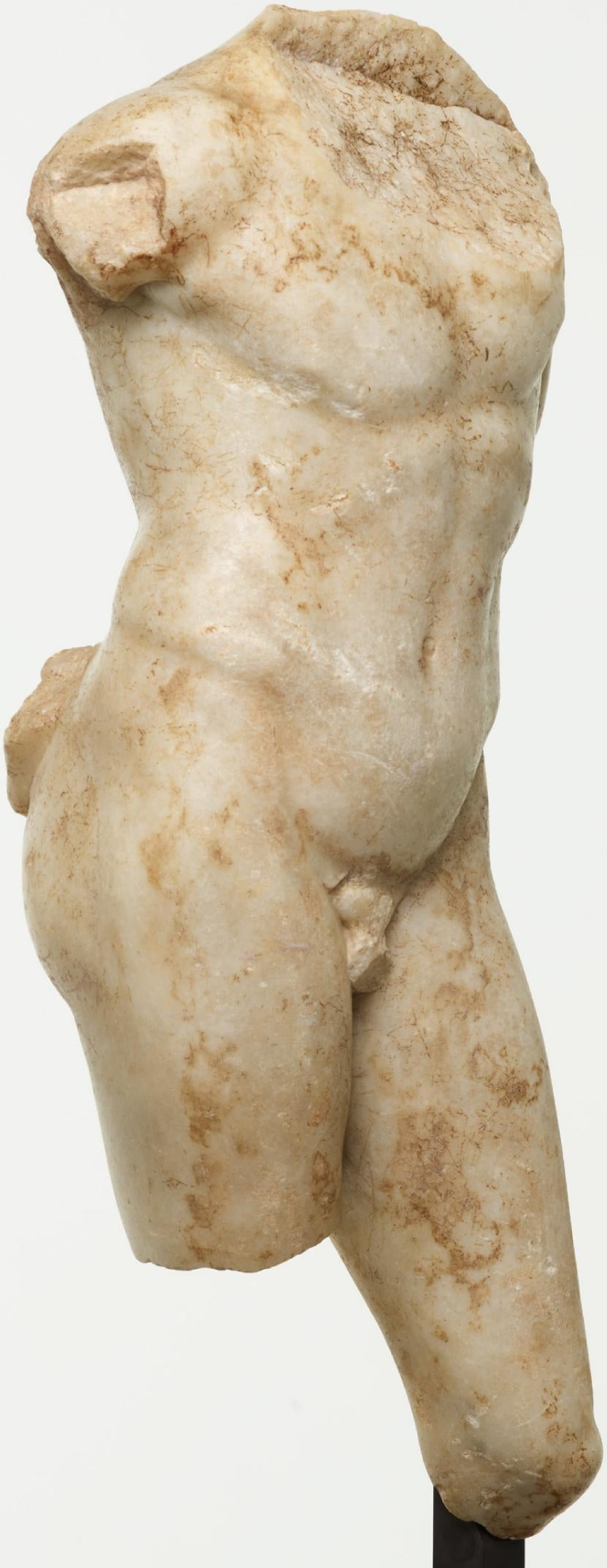
Born to the river god Cephissus and the nymph Liriope, Narcissus was a hunter endowed with great beauty. When he was a child, the seer Tiresias promised he would have a long life "provided he never recognised himself". As he grew, Narcissus turned out to be exceptionally beautiful. Many vainly attempted to win his love, including the nymph Echo. Heart broken by the young man's rejection, she asked the gods to avenge her. She was heard by Nemesis, goddess of retribution, who led Narcissus to the edge of a clear spring. When he bent over to drink, he saw his own reflection and fell in love with it, to the extent he could not tear himself away. He wasted away for several days until he eventually died, leaving behind white flowers that now bear his name.

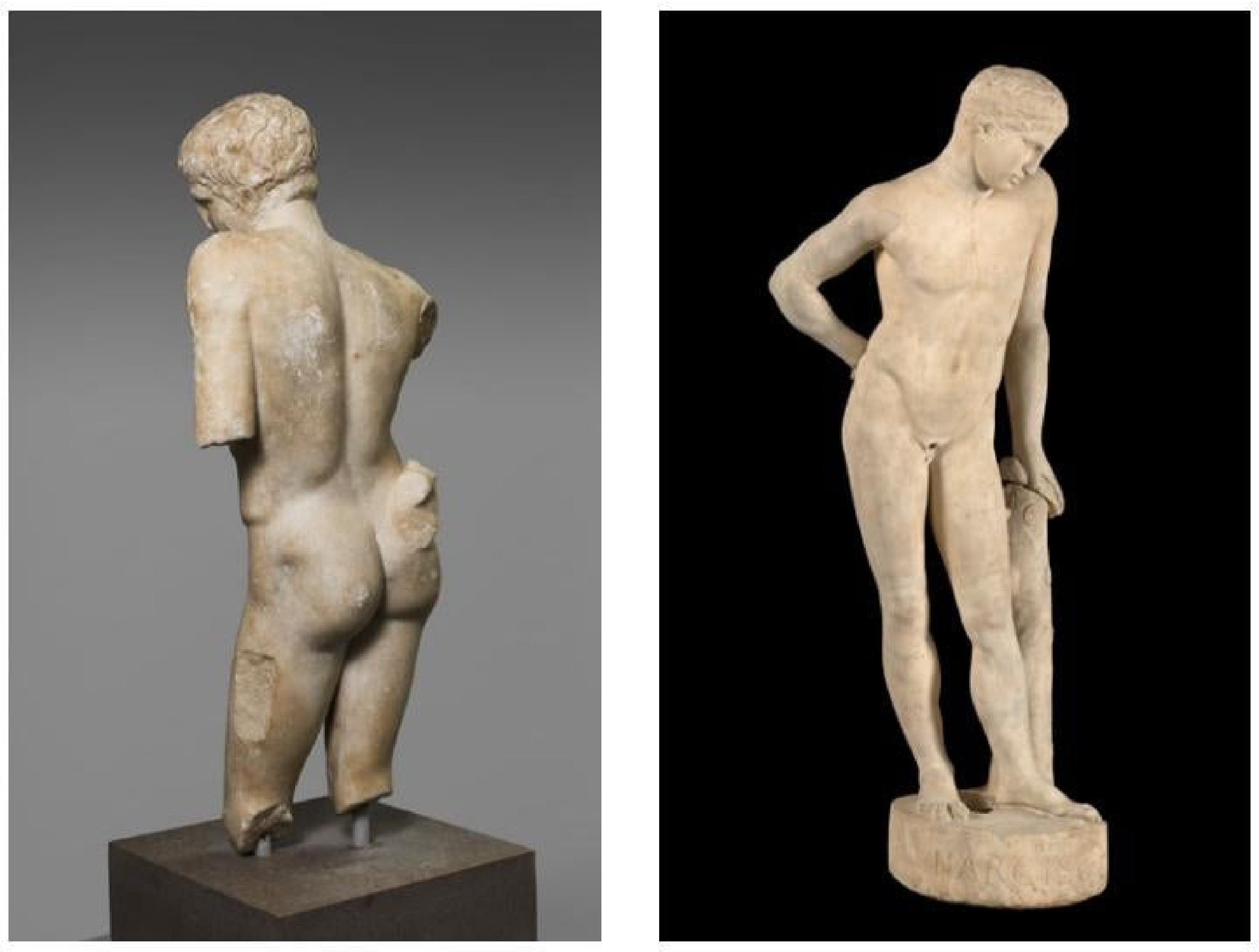
Our gorgeous torso of Narcissus is based on one of the 40 Roman copies that have survived until the present day. As for *contrapposto*, this type of representation of Narcissus derives from the work of the Greek sculptor Polykleitos. For the classical world, these creations were the very embodiment of beauty. Similarly to the examples at the Louvre and Antikensammlung in Berlin, our Narcissus was represented with his right arm slightly raised and brought back, his right hand resting on his right buttock. His left arm must have been extended, propped on something such as a pillar or tree trunk. Finally, his features would have been youthful and delicate, befitting his great beauty (ill. 1-2). A torso similar to our Narcissus, but with a reversed pose, is conserved in New York (ill. 3). Finally, two other gorgeous comparative works are on exhibit in the United States and Spain (ill. 4-5).



Ill. 3. Torso of a boy, the Narcissus type, Roman, 1st -2nd century AD, marble, H.: 57.2 cm. MET, New York, inv. no. 13.229.2.

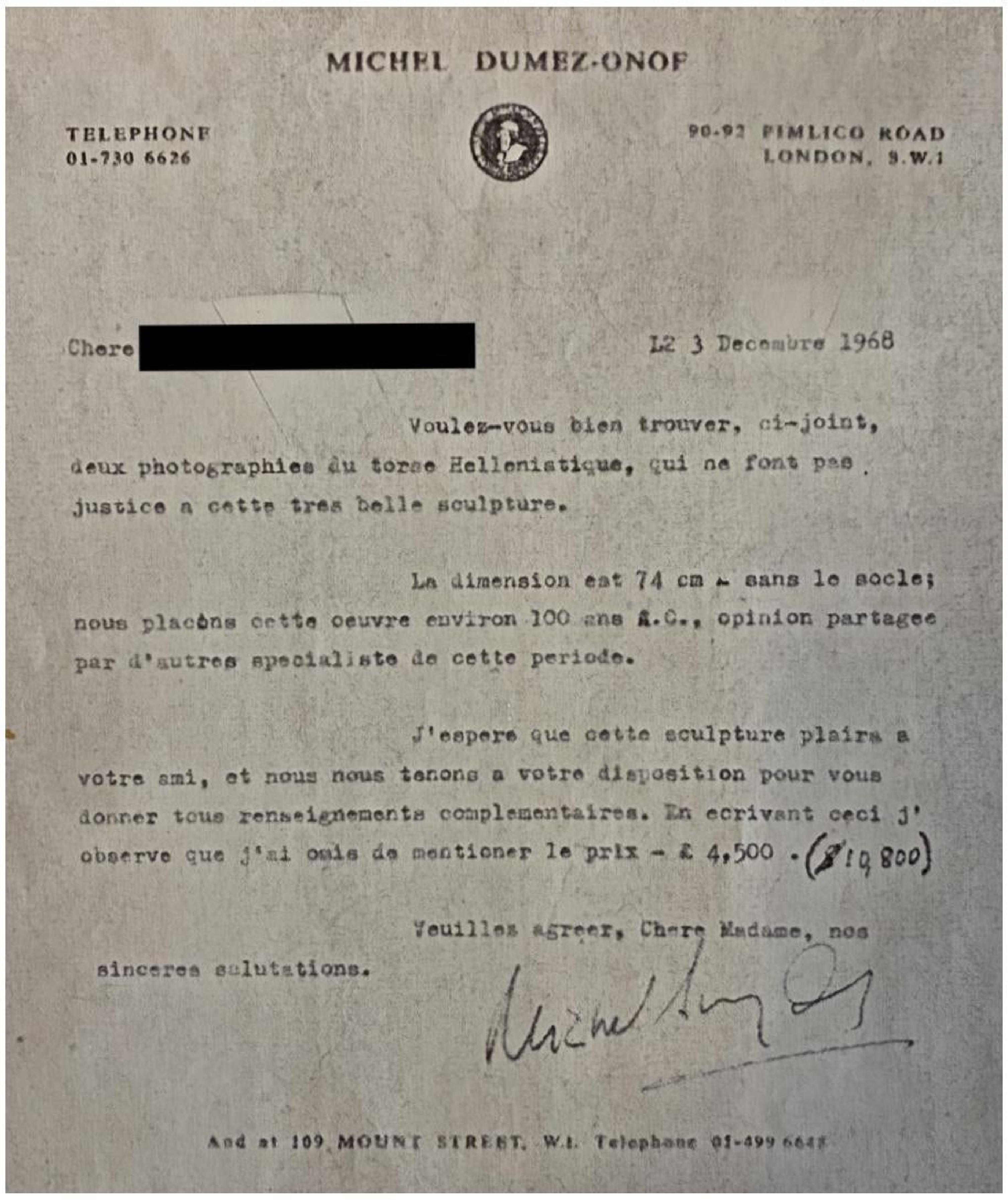






Ill. 4. The Narcissus type, Roman, 2nd century AD, marble, H.: 86.5 cm. Harvard Art Museums, inv. no. 1902.10.
Ill. 5. Narcissus, Roman, AD 25–50, marble, H.: 116 cm. Museo del Prado, Madrid, inv. no. E000124.

Our elegant Narcissus was in the collections of the Michel Dumez-Onof gallery in London from at least 1968. It was photographed and offered to a client on 3 December 1968 and catalogued as a "Hellenistic torso", before being added to an English private collection and passed down as an heirloom (ill. 6).



MICHEL DUMEZ-ONOF

TELEPHONE
01-730 6626

90-92 PIMLICO ROAD
LONDON, S.W.1

Chere [redacted]

Le 3 Decembre 1968

Voulez-vous bien trouver, ci-joint, deux photographies du torse Hellenistique, qui ne font pas justice a cette tres belle sculpture.

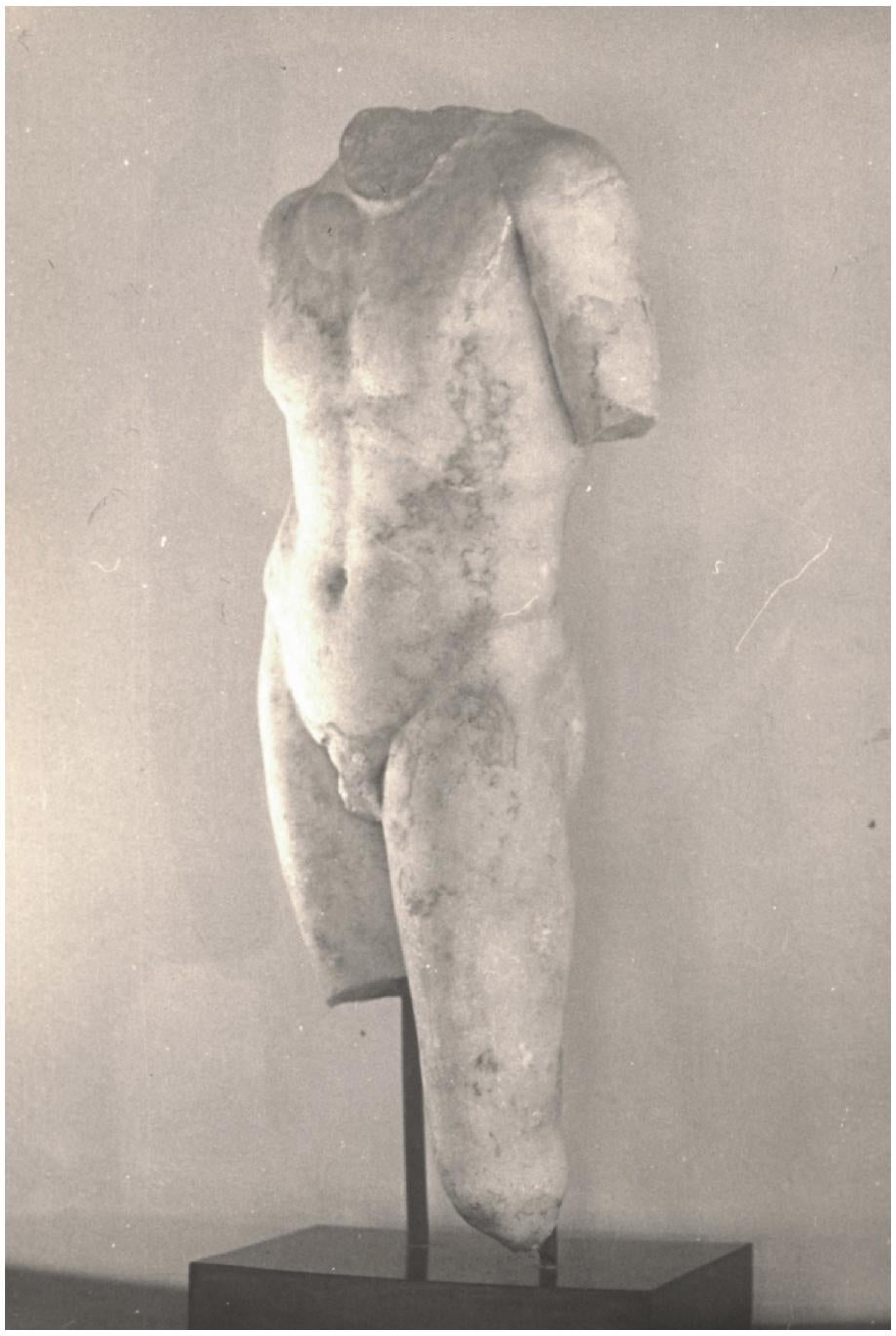
La dimension est 74 cm - sans le socle; nous plaçons cette oeuvre environ 100 ans A.C., opinion partagee par d'autres specialiste de cette periode.

J'espere que cette sculpture plaira a votre ami, et nous nous tenons a votre disposition pour vous donner tous renseignements complementaires. En ecrivant ceci j'observe que j'ai omis de mentioner le prix - £ 4,500 . ($10,800)

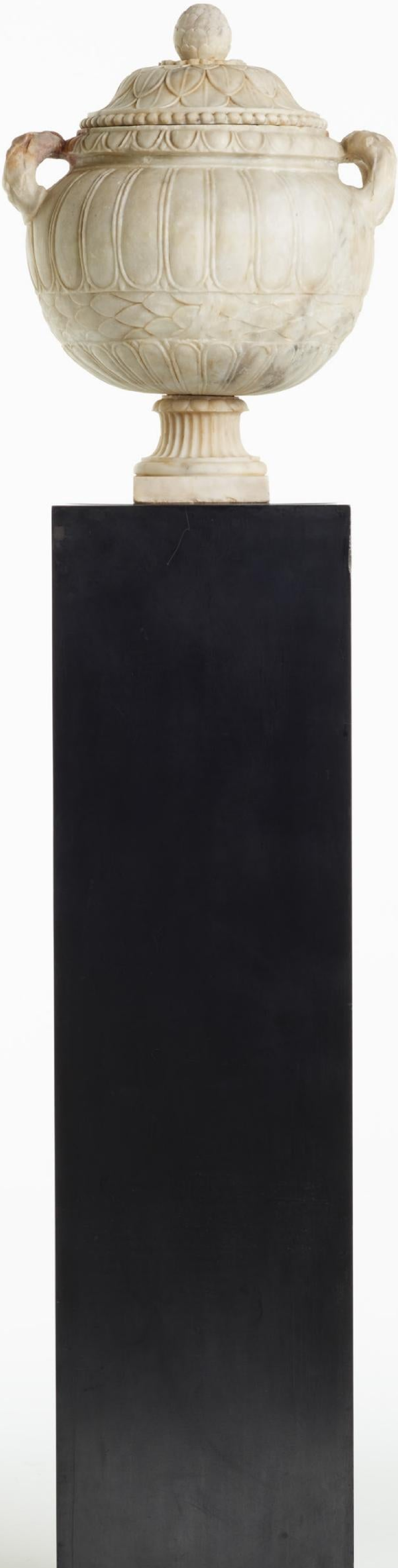
Veuillez agreer, Chere Madame, nos sinceres salutations.

Michel

And at 109 MOUNT STREET, W.1. Telephone 01-499 6648



Ill. 6. Letter and old photograph of our torso in the Michel Dumez-Onof gallery in London, 1968.



# CINERARY URN

ROMAN, *CIRCA* 1ST CENTURY AD

MARBLE

PEDESTAL AND LID FROM THE 18TH CENTURY

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HEIGHT: 55 CM. WIDTH: 40 CM. DEPTH: 40 CM.

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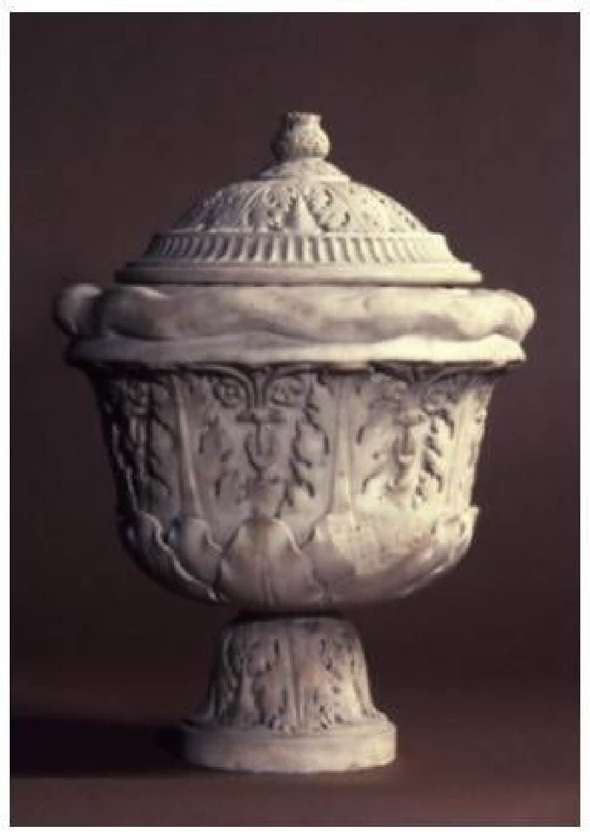
PROVENANCE:
IN A EUROPEAN COLLECTION FROM THE 18TH CENTURY,
BASED ON THE RESTORATIONS TECHNIQUE.
THEN WITH THE DISTILLERS COMPANY LTD,
ACQUIRED FOR 20 ST JAMES'S SQUARE, LONDON, BEFORE 1938.

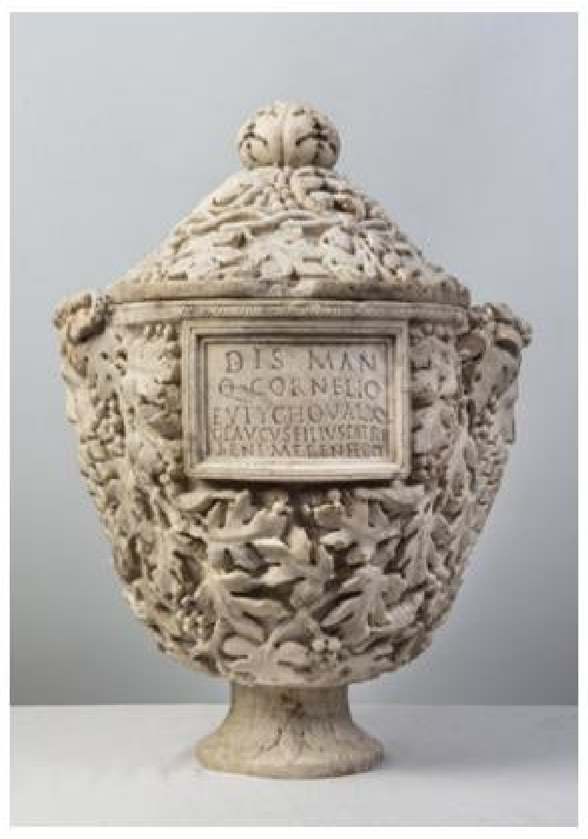
This magnificent marble funerary urn, which is Roman in origin, displays a rounded body with gadroons shaped like alternating convex and concave mouldings, mostly vertical, and is flanked with two lateral handles bedecked with laurel leaves. A band of these same leaves elegantly adorns the lower body, while an egg-and-dart frieze connects body and lid. The lid is decorated with finely sculpted leaves that evoke a flower in full bloom, as well as a graceful beaded border. On the top of the lid, the knob is shaped like a delicate fleuron. The whole piece rests on a square base surmounted with a fluted circular foot. The variations in relief create plays of light and shadow, as well as an interplay of textures between the smooth and more detailed surfaces.
This urn has undergone several restorations and repairs: the lid and the base are later additions, probably from the end of the 18th century.

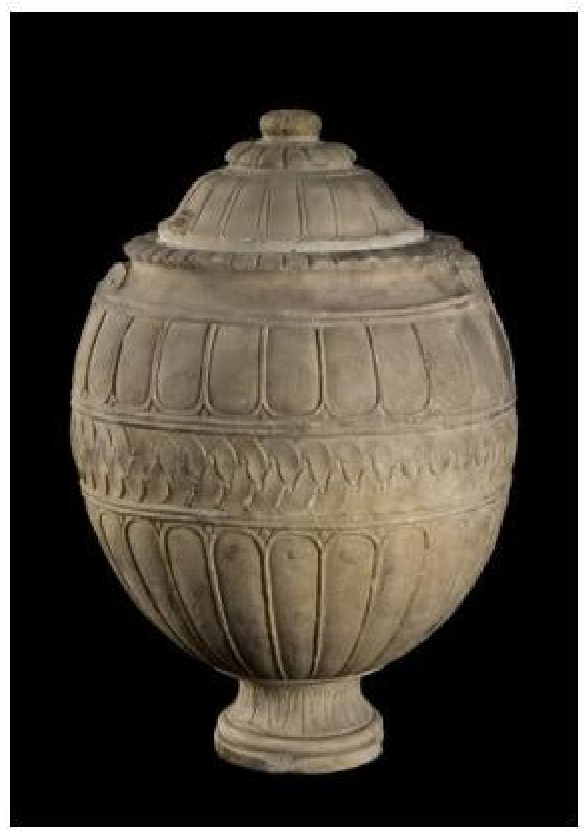
Throughout the 18th century, the rediscovery of Herculaneum in 1738 and then Pompeii in 1748 led to the establishment of large public museums such as the Capitoline Museums and the National Archaeological Museum of Naples, as well as the enrichment of vast, princely antiques collections such as those exhibited by the Uffizi Galleries in Florence and the Glyptothek in Munich. It was also, above all, the century of the Grand Tour: rich aristocrats would travel through Europe to complete their education in the company of painters, illustrators and architects, who published collections of engravings upon their return. These illustrations greatly contributed to spreading a taste for Antiquity throughout the courts of Europe. Many pieces were offered on the art market to meet the growing demand. They were either genuine antiques or copies of famous antiques, as the prevailing taste was for both reuse and imitation. The particular interest in cinerary urns – although it had been sparked during the Renaissance – was very much in evidence in the 18th century, as their shape and size made it possible to display them in rich residences as decorative objects, as was the case of our superb specimen.

In ancient Rome, there were two funerary practices: inhumation and cremation. The latter became predominant from the Republican period. Following the incineration, the ashes were placed in an urn, which was set in the *columbarium*, composed of many wall niches. The loved ones of the deceased could thus go and deposit offerings to honour their life in the beyond. Cinerary urns were thus an essential part of the ceremony. In the case of our object, marble was a prestigious material, which suggests that the patron sought to distinguish themself. Urns were first made of terracotta and then glass, alabaster or marble and became widespread from the reign of Augustus. Their ornamentation, which became increasingly meticulous and elaborate, reached its height from the 1st to the 2nd century AD and featured several quite common elements including plant motifs, sometimes enhanced with various creatures and animals or references to funerary rites. We see one part of this decorative corpus on our urn, placed within a vibrant geometric composition dominated by curves and ovals, which symbolise the prosperity of the deceased.

The popularity of these themes in the decoration of cinerary urns is thus illustrated by gorgeous examples currently conserved in various international museums (ill. 1-2), while the use of more geometric motifs can be seen in other examples exhibited in Paris, the Vatican and West Lodge (ill. 3-5). Geometric motifs were the least common type of decoration, but they superbly recall the motifs of Greek and then Roman architectural decoration.



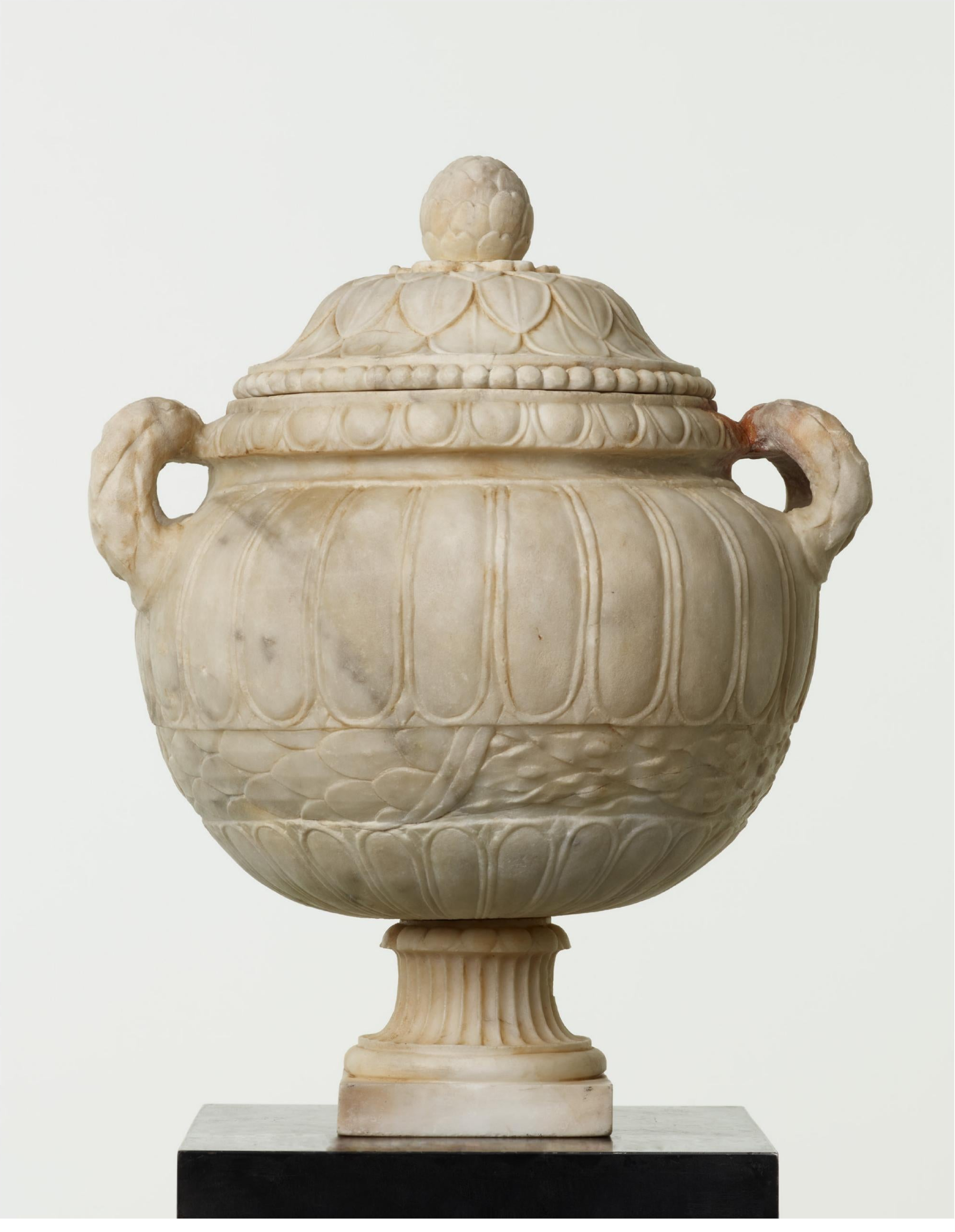


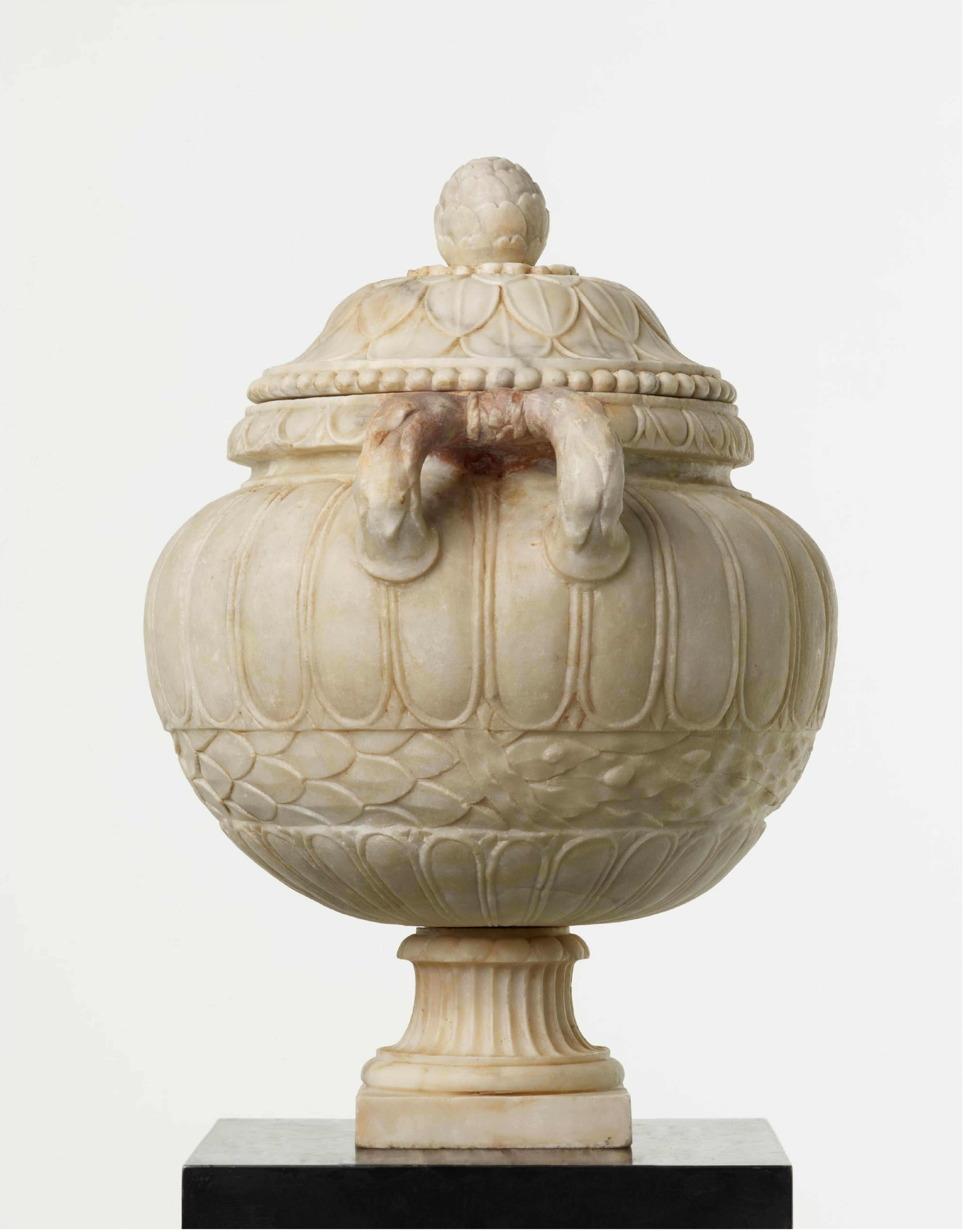


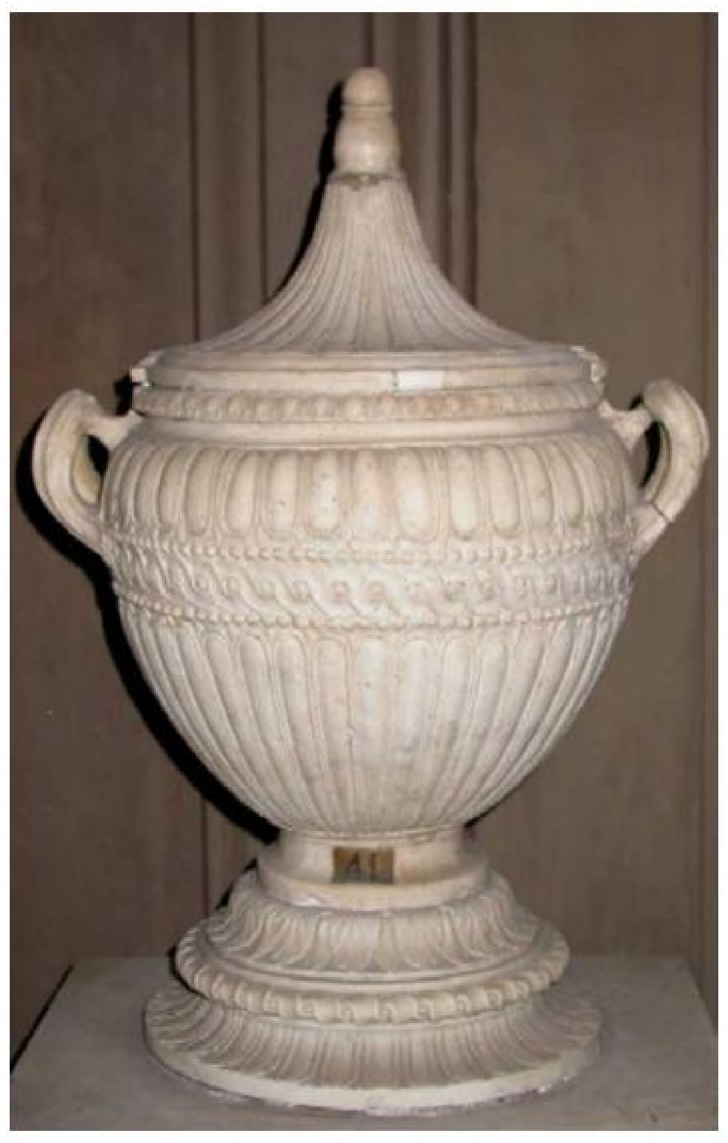
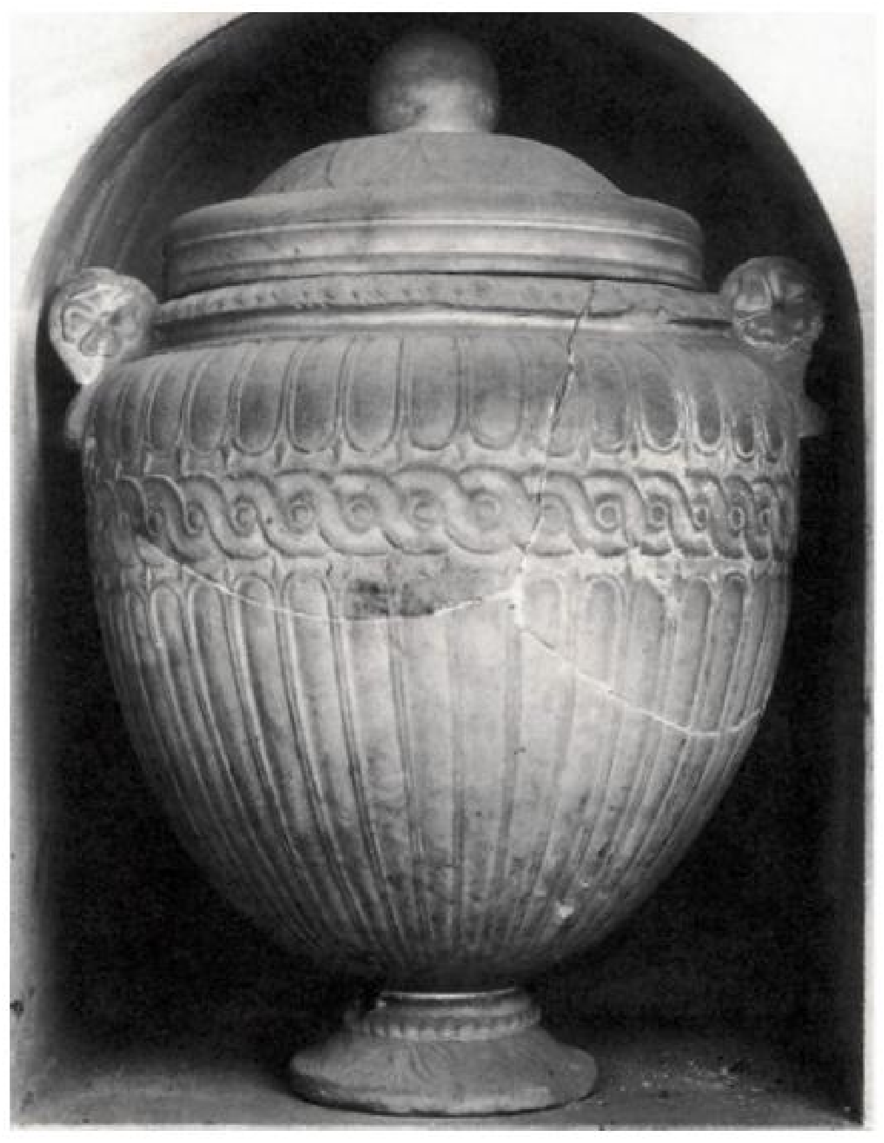
Ill. 1. Burial-urn, Roman, 1st - 2nd century AD, marble, H.: 19 cm. British Museum, London, inv. no. 1805,0703.175.

Ill. 2. Urn of Cornelius Eutychius, Roman, late 1st century AD, marble, H.: 51.5 cm. The State Hermitage Museum, Saint Petersburg, inv. no. TP-4226.

Ill. 3. Cinerary urn, Roman, 1st century AD, marble, H.: 55 cm. Musée du Louvre, Paris, inv. no. Ma 5217.

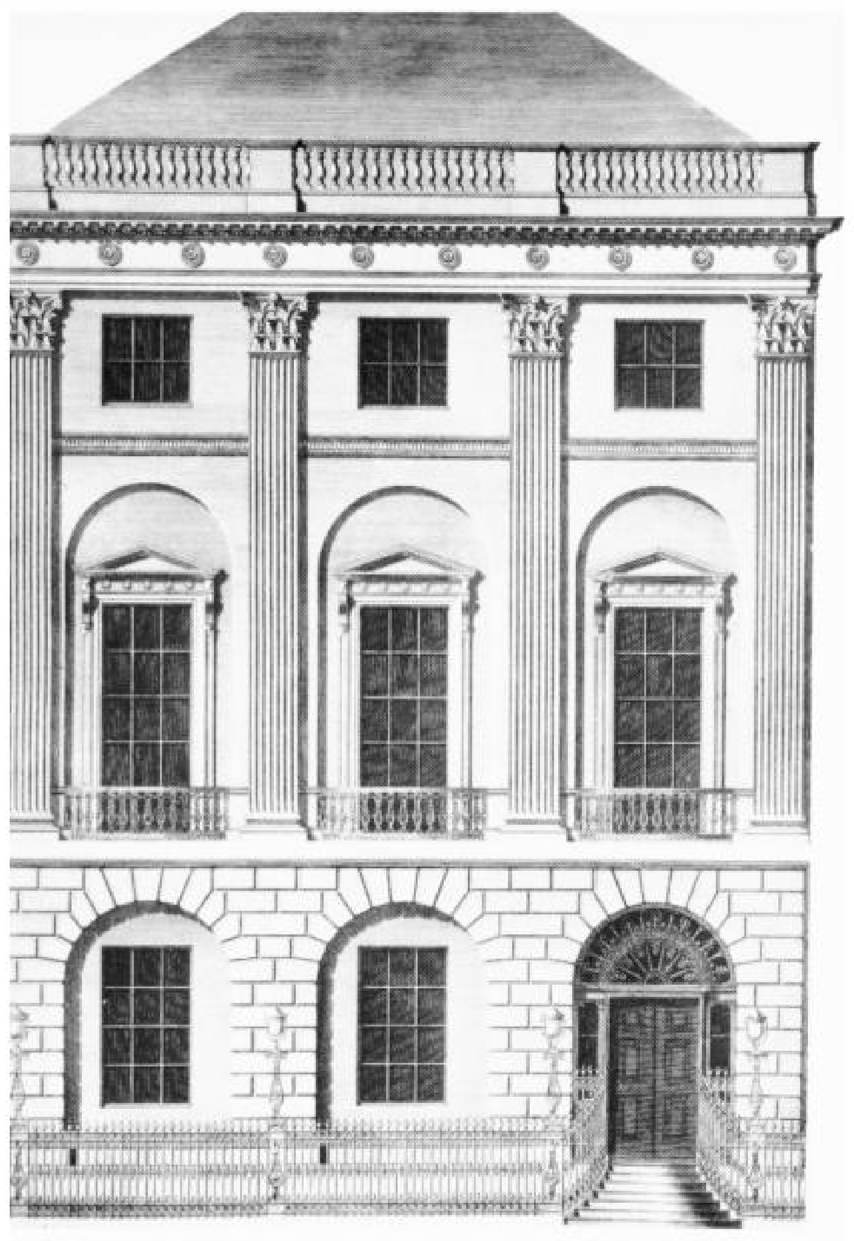


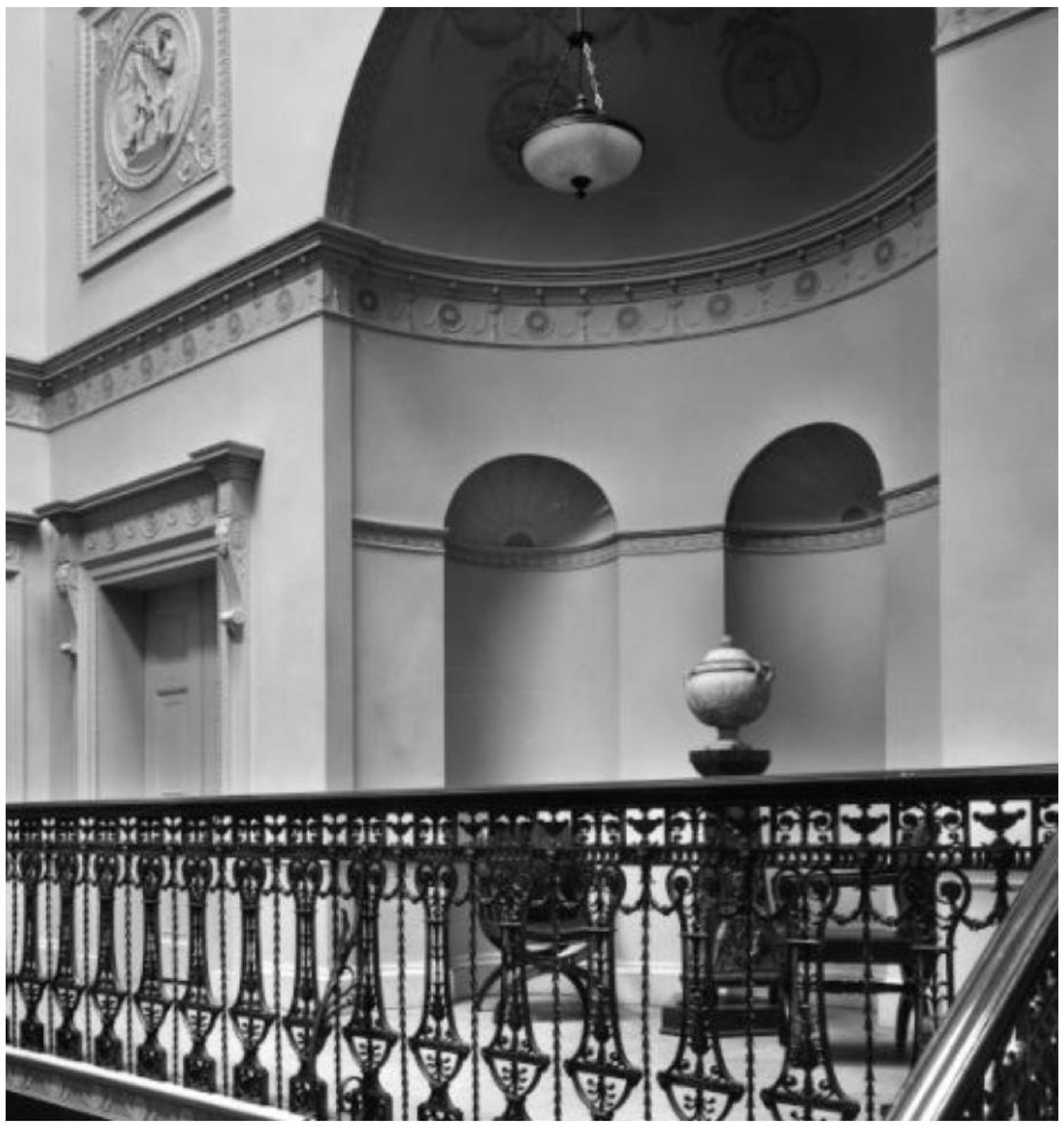




Ill. 4. Cinerary urn, Roman, early 1st century AD, marble, H.: 46 cm. Vatican Museums, Pio Clementino Museum, Galleria Dei Candelabri, inv. no. MV.2489.0.0.

Ill. 5. Funerary urn with plaited ribbon, Roman, second half of the 1st century BC, marble, H.: 49 cm. West Lodge Museum.

Our cinerary urn was displayed in an exceptional house at 20 St James's Square in London (ill. 6). The townhouse was built by the Scottish architect Robert Adam between 1771 and 1774, at the request of Sir Watkin Williams-Wynn (1749-1789), a politician and patron. It was a masterpiece that exemplified the architectural and decorative style defined by the Adam brothers (Robert and James) at the end of the 18th century, marked by classical Roman motifs: friezes, plant garlands, pillars, columns, sphinxes, etc. The Adams brothers, who were true pioneers of the neoclassical movement in architecture, built several such houses in London for their aristocratic clients in the 1770s and 1780s. In the middle of the 1930s, the house was expanded and became the headquarters of the Distillers Company Ltd, a business founded in 1877 through the amalgamation of six Scottish distilleries, which rapidly controlled the Scotch whisky industry. A photograph shows the presence of our urn at 20 St James's Square in 1938, in a neoclassical alcove on the first-floor landing, strongly reminiscent of the niches where cinerary urns were placed in the *colombaria* (ill. 7).


Ill. 6. Façade of 20 St James's Square, London, designed by Robert and James Adam for Sir William Watkins-Wynn, engraving by John Robert, 1777.


Ill. 7. Photograph of the first-floor landing of 20 St James's Square, London, headquarters of the Distillers Company Ltd in 1938 – our urn is placed on a pedestal in the middle of the alcove.

# BUST OF A WOMAN

ROMAN, *CIRCA* 3RD CENTURY AD

MARBLE AND ONYX

RESTORATIONS FROM THE 18TH CENTURY

| HEIGHT: 53 CM. | WIDTH: 30 CM. | DEPTH: 17 CM. |
|---|---|---|

PROVENANCE:
IN A EUROPEAN COLLECTION SINCE THE 18TH CENTURY
BASED ON THE RESTORATION TECHNIQUES.
FORMERLY IN THE COLLECTION OF ROBERT BERKELEY (1794-1874),
SPETCHLEY PARK, WORCESTER, UNITED KINGDOM, ACQUIRED IN ROME IN 1851.
THEN PASSED DOWN WITHIN THE SAME FAMILY.

This elegant marble and onyx bust represents a young woman with a high standing in Roman society.

She has a delicate, oval face with features that are accentuated by plump cheeks and deeply chiselled almond shaped eyes. Her pupils are finely carved and framed with thick eyelids, giving her a serene gaze. The brows over her large eyes are close together, each hair individually carved on the surface of the marble, attesting to the artist's meticulous work. Her nose is prettily carved and comes to a fine point. It was restored in the 18th century, as attested by the incision that starts at the bridge of her nose and runs down on either side of her nostrils. Her small mouth is formed by thin, gracefully contoured lips, which accentuate the thoughtful expression that gives this portrait its unique character, while her subtly rounded chin structures her rather recessed jaw. Her slender neck is distinguished by a slight incision that starts at the end of her chin and goes down her neck to her nape.

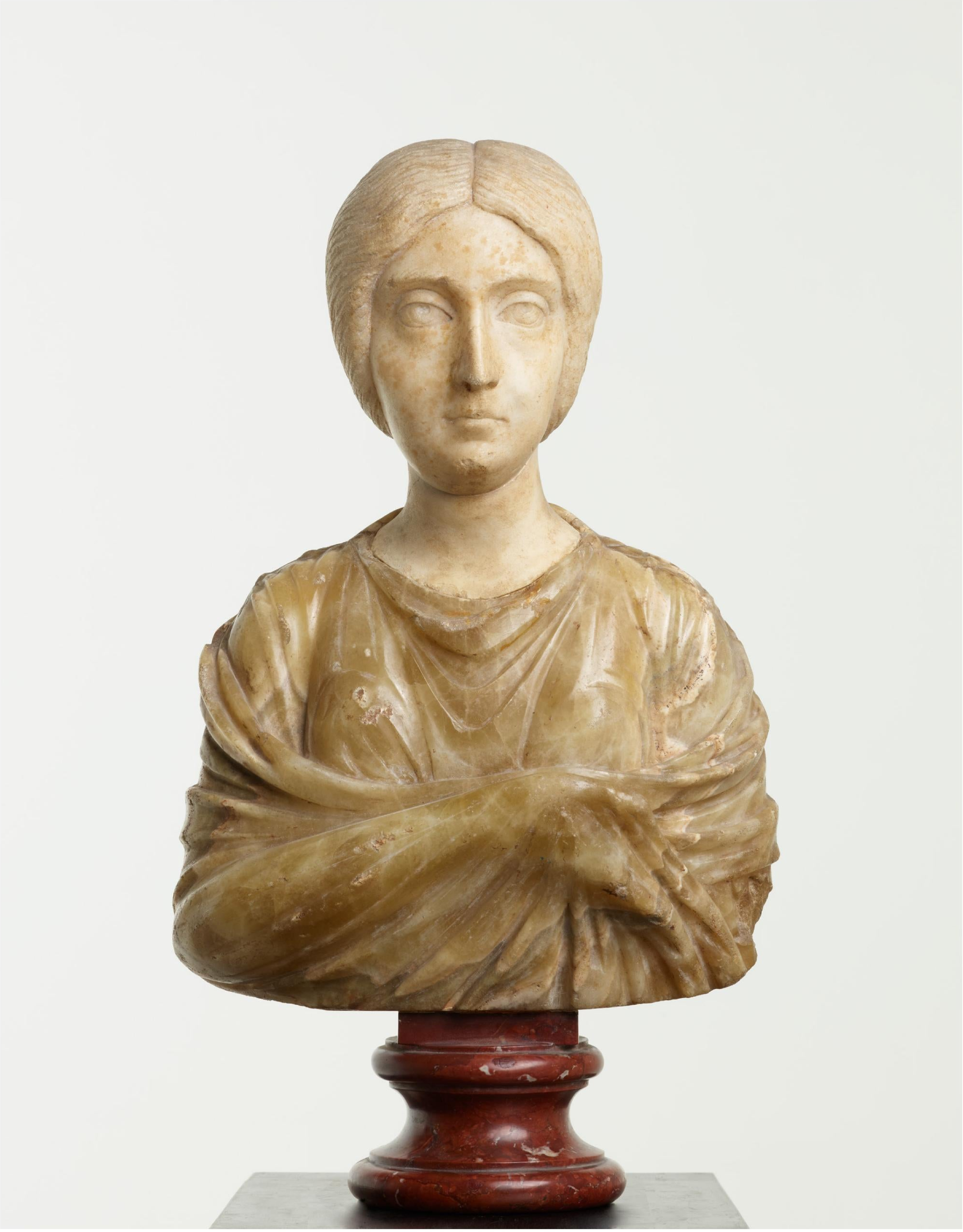
Her hair is delicately pulled back and loosely tied in a large, flattened chignon. Wavy locks, parted down the middle, trace the contour of her tender face and completely cover her ears. Her impressive chignon is very accurately depicted through six marked incisions that spiral in towards the centre, representing the twist of her hair. Finally, a few individual locks are sculpted in the marble, giving her abundant, wavy and textured hair a certain realism.

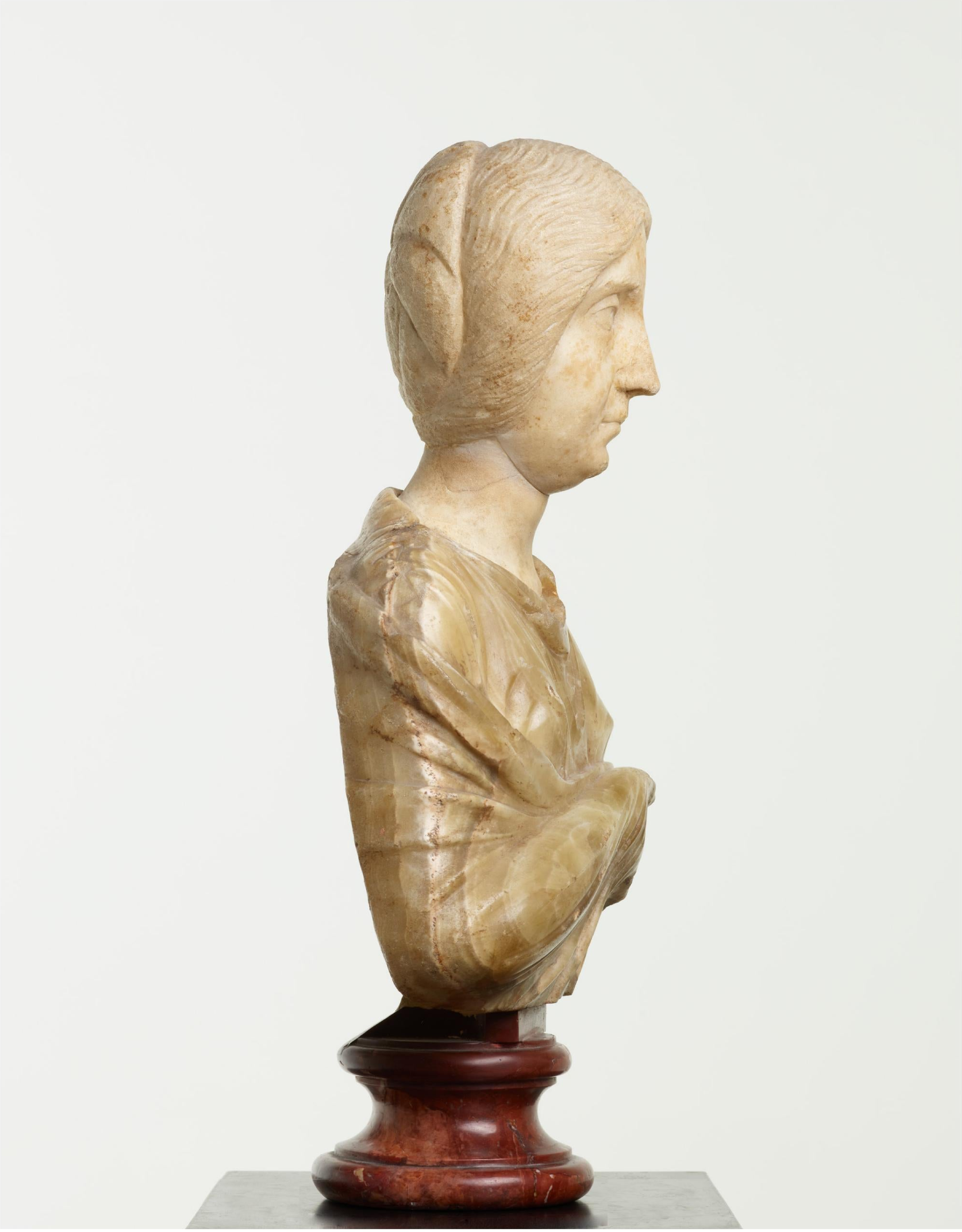
The young woman's narrowed shoulders are shaped from ancient onyx and display a magnificent yellow patina, creating a sophisticated aura and highlighting her elegance. Judging from the restoration techniques, the onyx shoulders are ancient, but were most likely joined to our head in the 20th century. She is enveloped in damp looking fabric, her *stola*, a dress traditionally worn by women with a cinched waist and clasps at the shoulders. Refined folds come loose at her shoulders and emphasise her bosom. On each of her shoulders, three small buttons are carved in the stone. The stitches securing them to the fabric are visible, and the folds radiate from the buttons. This is an exquisite and fantastically subtle detail that attests to the mastery of the artist. Beneath the splendid *stola*, her arms are crossed over her chest, which gives the impression she is drawing the excess fabric in around her body. Due to the sculptor's impressive dexterity, the drapery looks both lifelike and sensual. The back is carved with two large cavities that reveal the raw onyx. In the centre is an additional support made of stucco, from a subsequent restoration. The last restoration was completed by a small base made of *rosso antico*, a red coloured marble accentuated by deep maroon tints and white veins, thus showcasing this bust of a young woman in the most elegant fashion.

This marble portrait of a young woman is carefully adorned with a luminous patina, attesting to the passing of time. Moreover, light traces of brown and yellow tints decorate her face and emphasise her chin. Her onyx shoulders, with yellow, brown and white veins, are sublimed by an ancient patina, which lies in the indentations of the stone created by the buttons of her *stola*, on each shoulder. The range of colours in the polished onyx offers captivating hues full of movement and dimension.

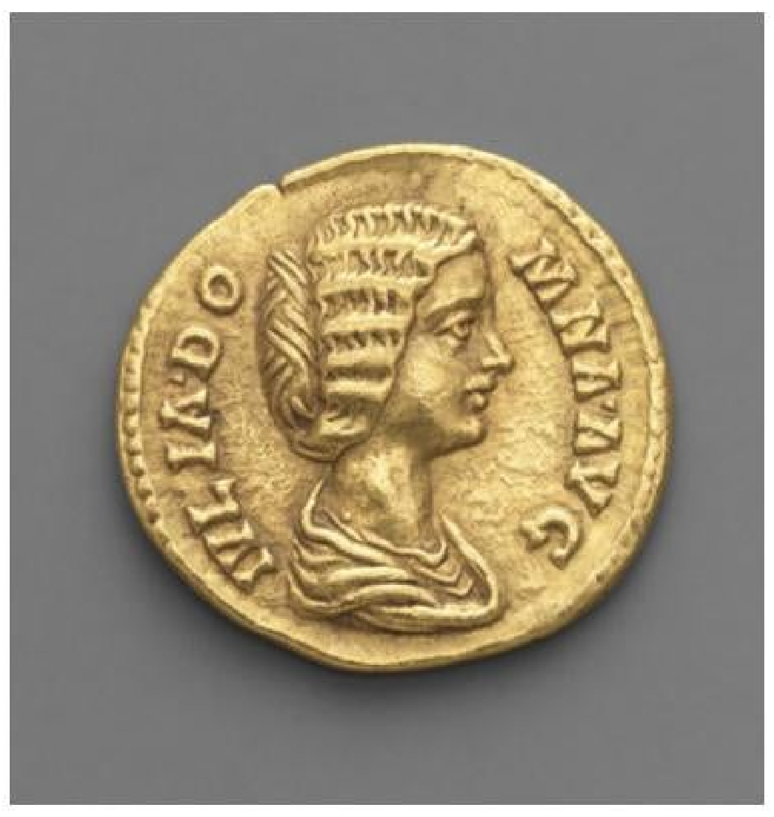
This magnificent bust was created in around the 3rd century AD, under the Severan dynasty (AD 193-235). This dynasty was marked by the reign of five emperors: Septimius Severus (AD 193-211), Caracalla (AD 211-217), Macrinus (AD 217-218), Elagabalas (AD 218-222) and Alexander Severus (AD 222-235). Throughout the dynasty, in which short reigns succeeded one another, the wives of the emperors wielded considerable influence not only over their families, but also over the politics of the Roman Empire. Thus, due to their important contributions, many illustrations of them were made, both in marble and on coins.

An aureus minted under the reign of Septimius Severus thus displays the profile portrait of the empress Julia Domna (ill. 1). There are many representations of Severan empresses, all adorned with the imposing flattened chignon at the back of

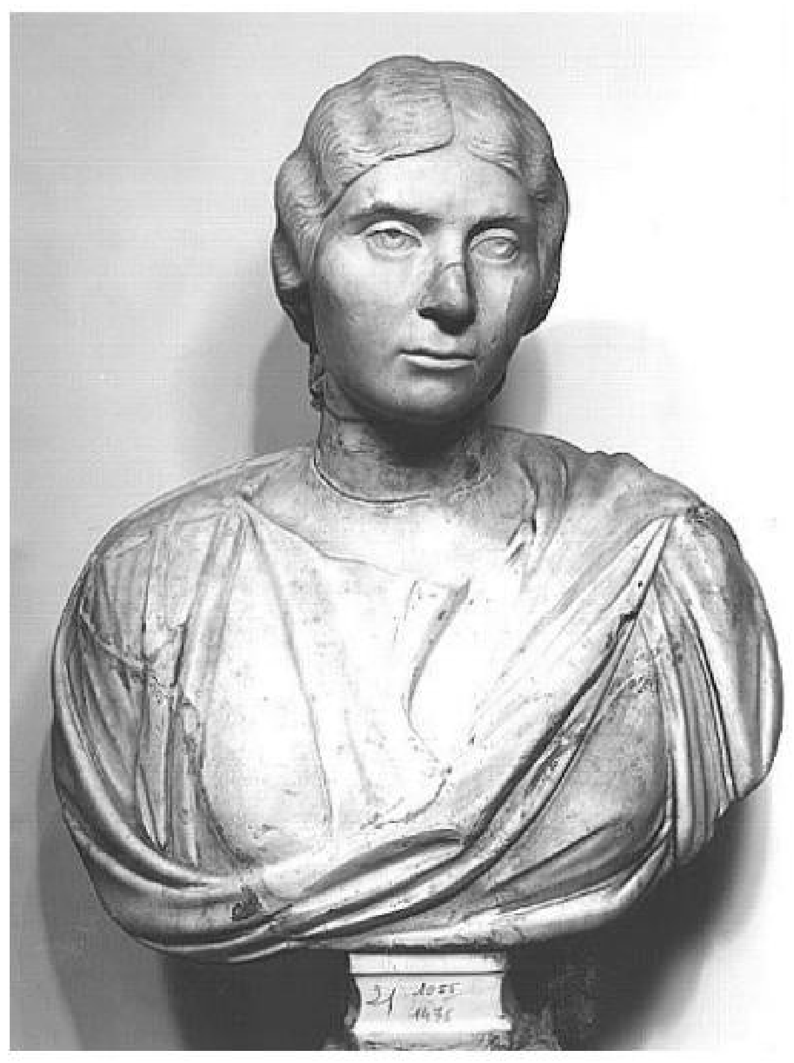


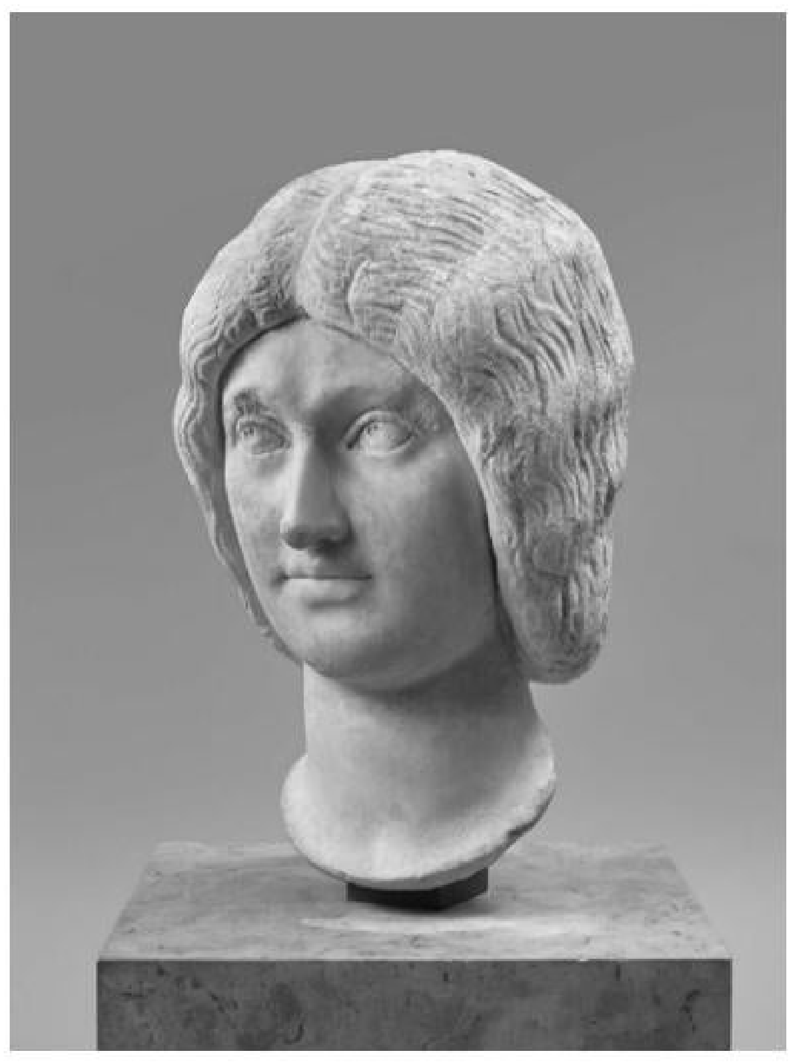


the head, a hairstyle characteristic of their period and also present in our bust of a young woman (ill. 2-4). Two other similar busts of women, again with that elegant chignon in the Severan style, are displayed at the Vatican and in Nîmes (ill. 5-6). Another magnificent bust of a woman dating back to the Severan dynasty is conserved in the United Kingdom, as well as yet another in New York (ill. 7-8). Our extremely refined portrait of a young woman also displays similarities with other empresses, such as a bust from the Antonine period representing Crispina or Didia Clara (ill. 9).

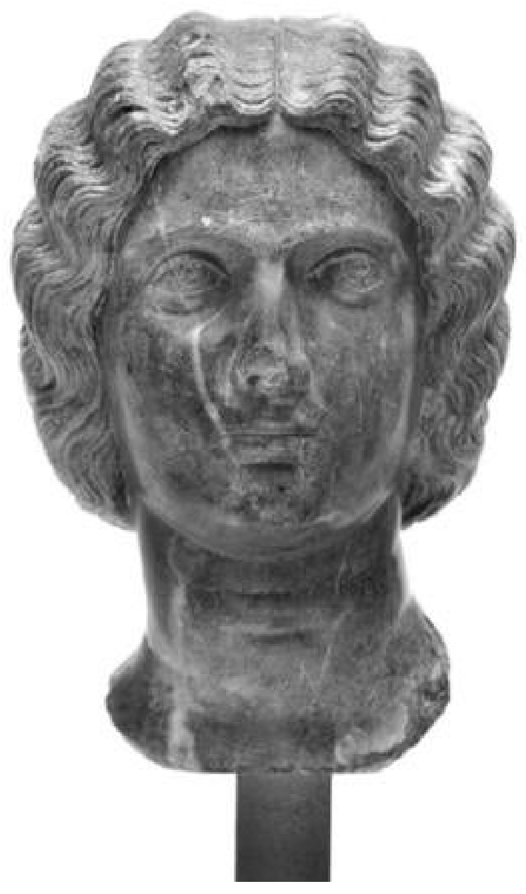


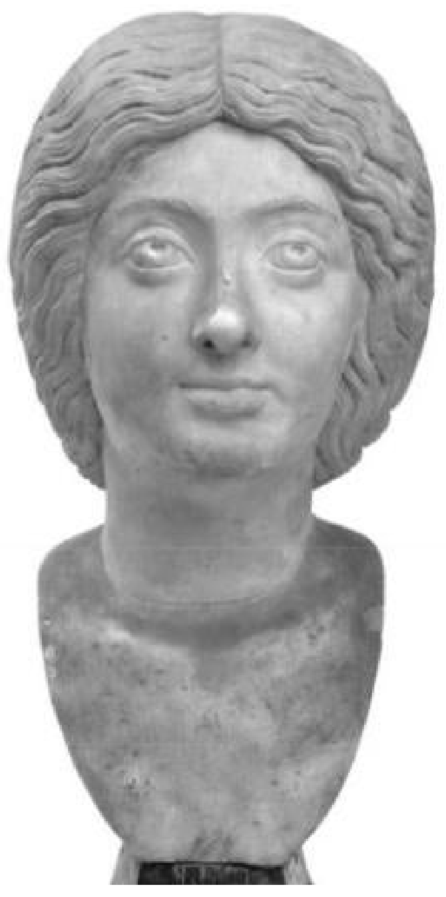
Ill. 1. Aureus of Septimius Severus decorated with a bust of Julia Domna, Roman, Severan dynasty, AD 193-196, gold, diam.: 2 cm. Metropolitan Museum of Art, New York, inv. no. 99.35.218.



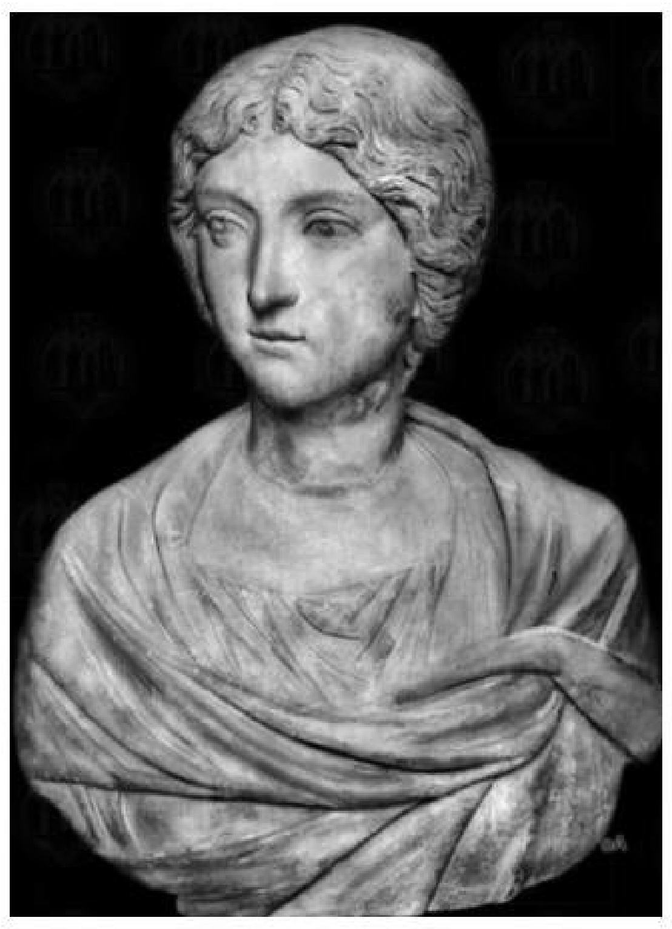


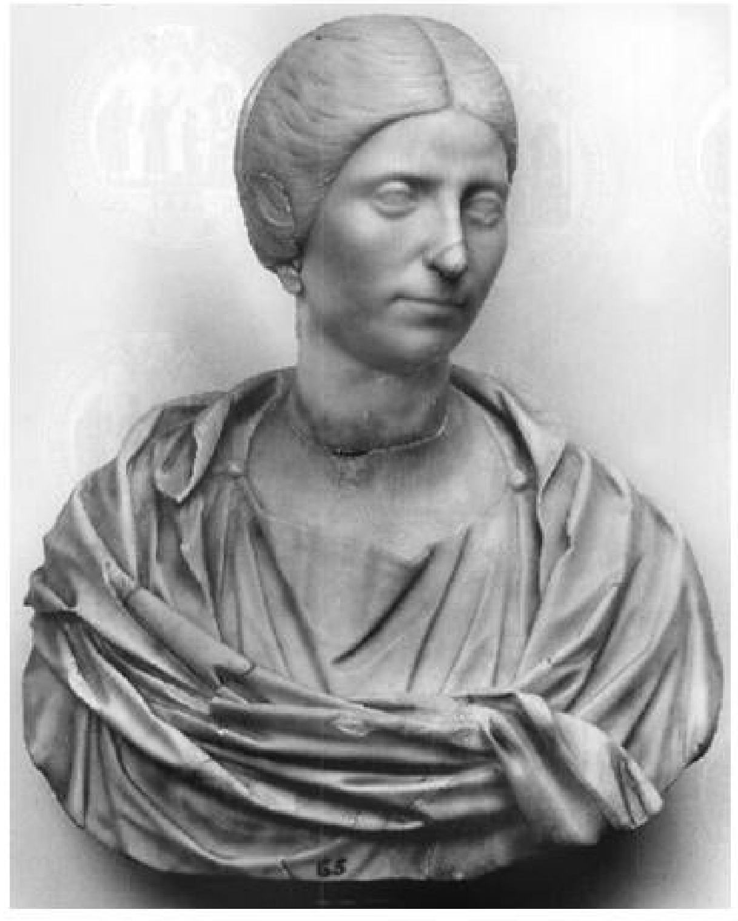
Ill. 2. Bust of Julia Domna, Roman, early 3rd century AD, marble, H.: 71 cm. Musée du Louvre, Paris, inv. no. MA 1055.
Ill. 3. Julia Domna, Roman, early 3rd century AD, marble, H.: 36 cm. Musée du Louvre, Paris, inv. no. MA 4523.



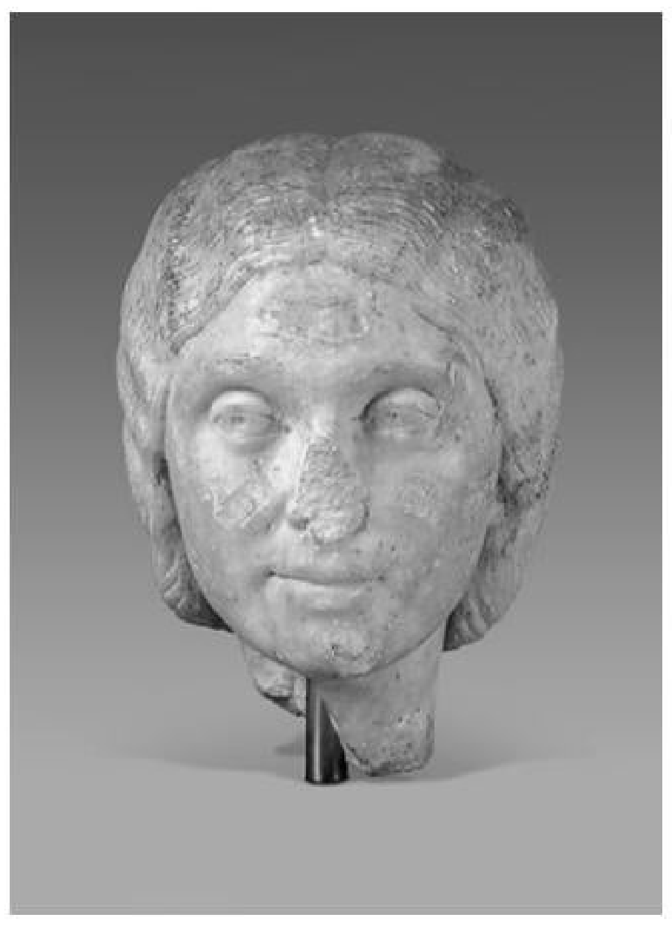


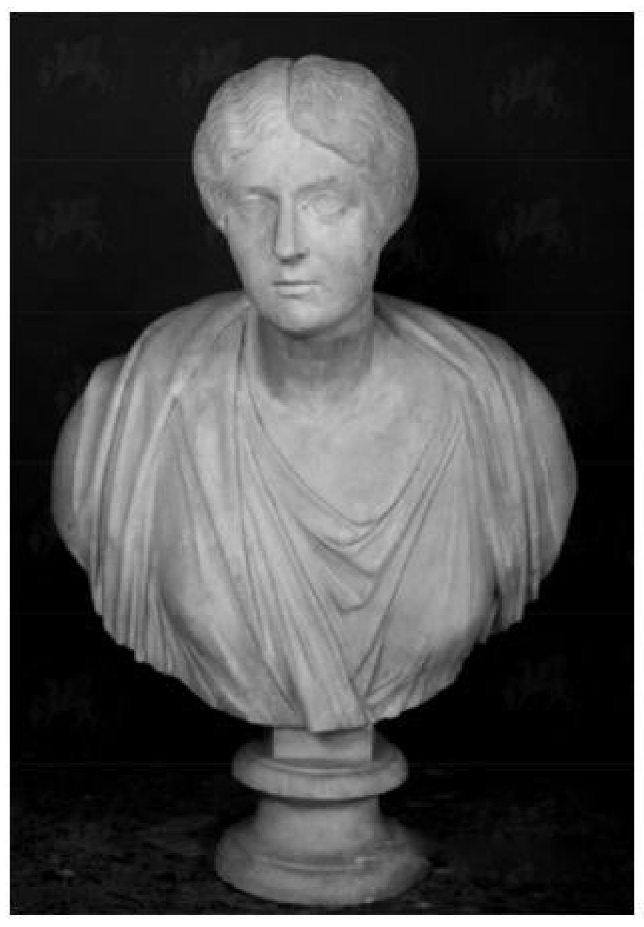
Ill. 4 Portrait of a woman or empress, Roman, Severan dynasty, 2nd - 3rd century AD, marble, H.: 27.7 cm. Musée Saint-Raymond, Toulouse, inv. no. 75.30132.
Ill. 5. Portrait of a woman, Roman, early 3rd century AD, marble, H.: 59 cm. Musei Vaticani, Vatican, inv. no. 668.





Ill. 6. Bust of a woman, Roman, Severan dynasty, *circa* 3rd century AD, marble, H.: 25 cm. Musée des Antiques, Nîmes.
Ill. 7. Portrait of a woman, Roman, early 3rd century AD, marble, H.: 71.6 cm. Petworth House, United Kingdom.

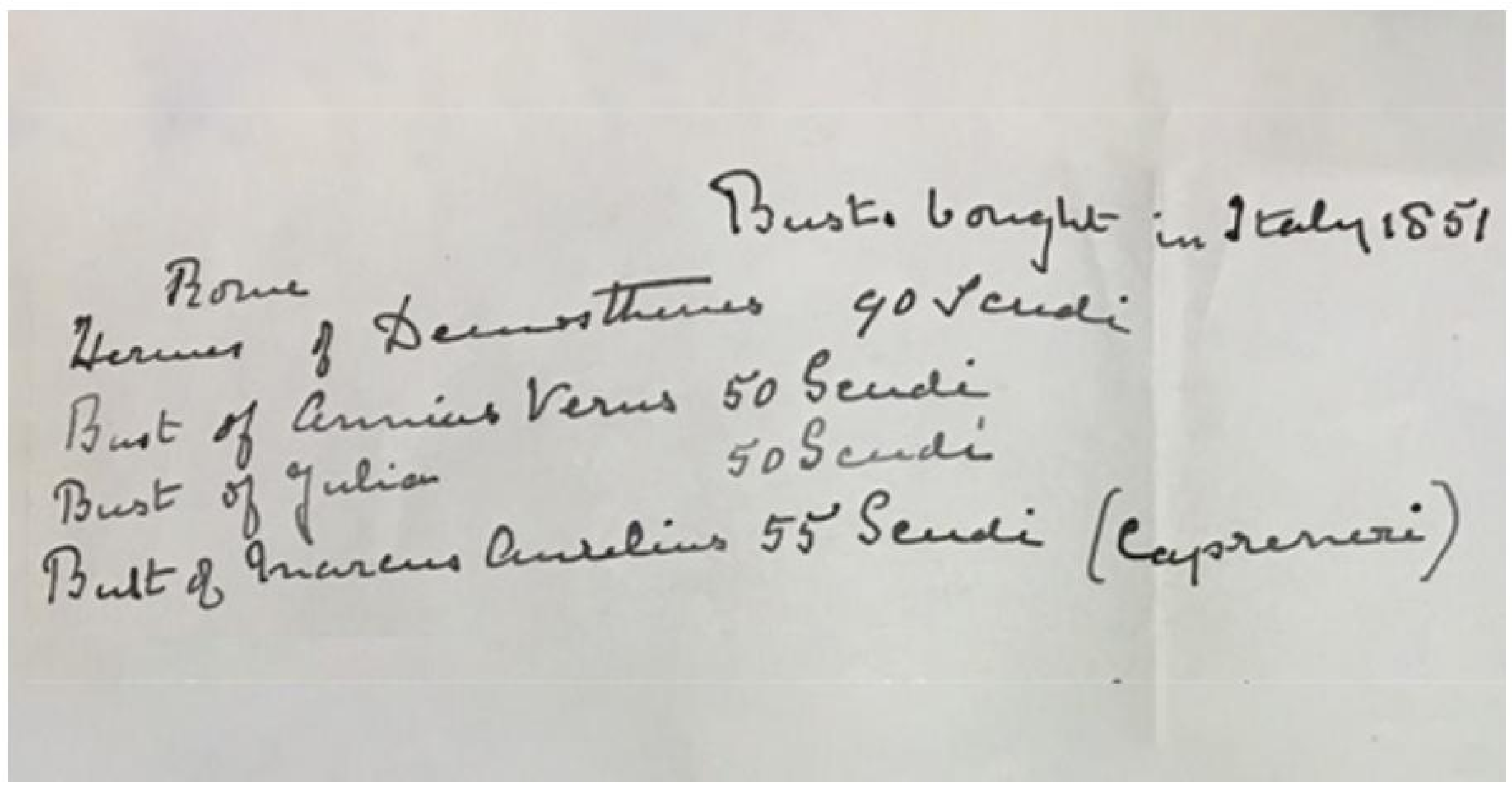




Ill. 8. Portrait of a woman, Roman, Severan dynasty, early 3rd century AD, marble, H.: 28 cm. Sofer Collection, Metropolitan Museum of Art, New York, inv. no. L.2021.21.
Ill. 9. Bust of a woman from the Antonine period (Crispina or Didia Clara), Roman, 2nd century AD, marble, H.: 75 cm. Galleria Spada, Rome, inv. no. 329.

This graceful bust of a young woman was purchased by Robert Berkeley (1794-1874). The Berkeley family is an ancient English noble family and the owners of Spetchley Park in Worcestershire (ill. 10). This feminine bust was purchased in Italy for "50 scudi" in 1851 (ill. 11), along with other artworks, as indicated by the inventory entitled *Inventory of Furniture, [...] on the Premises Spetchley Park, Worcester*, drawn up in 1893. This bust is registered as "Julia, daughter of Augustus, on a scagliola pedestal, in the inner room". The bust was again mentioned in 1949 as "[one of the pair] A pair of alabaster busts sculpted on (restored) round marble columns in the main hall".

Ill. 10. Spetchley Park, Worcester, United Kingdom.

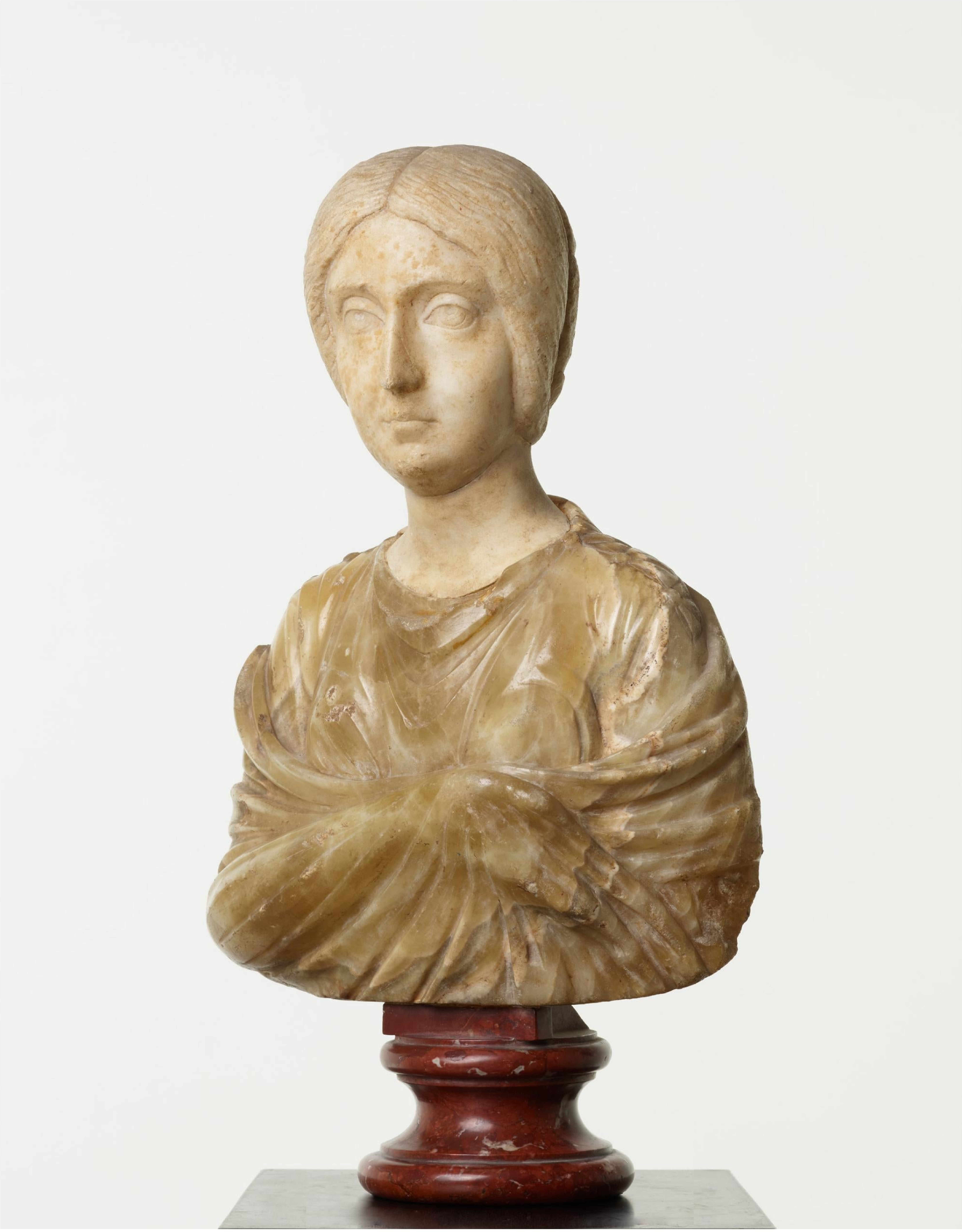


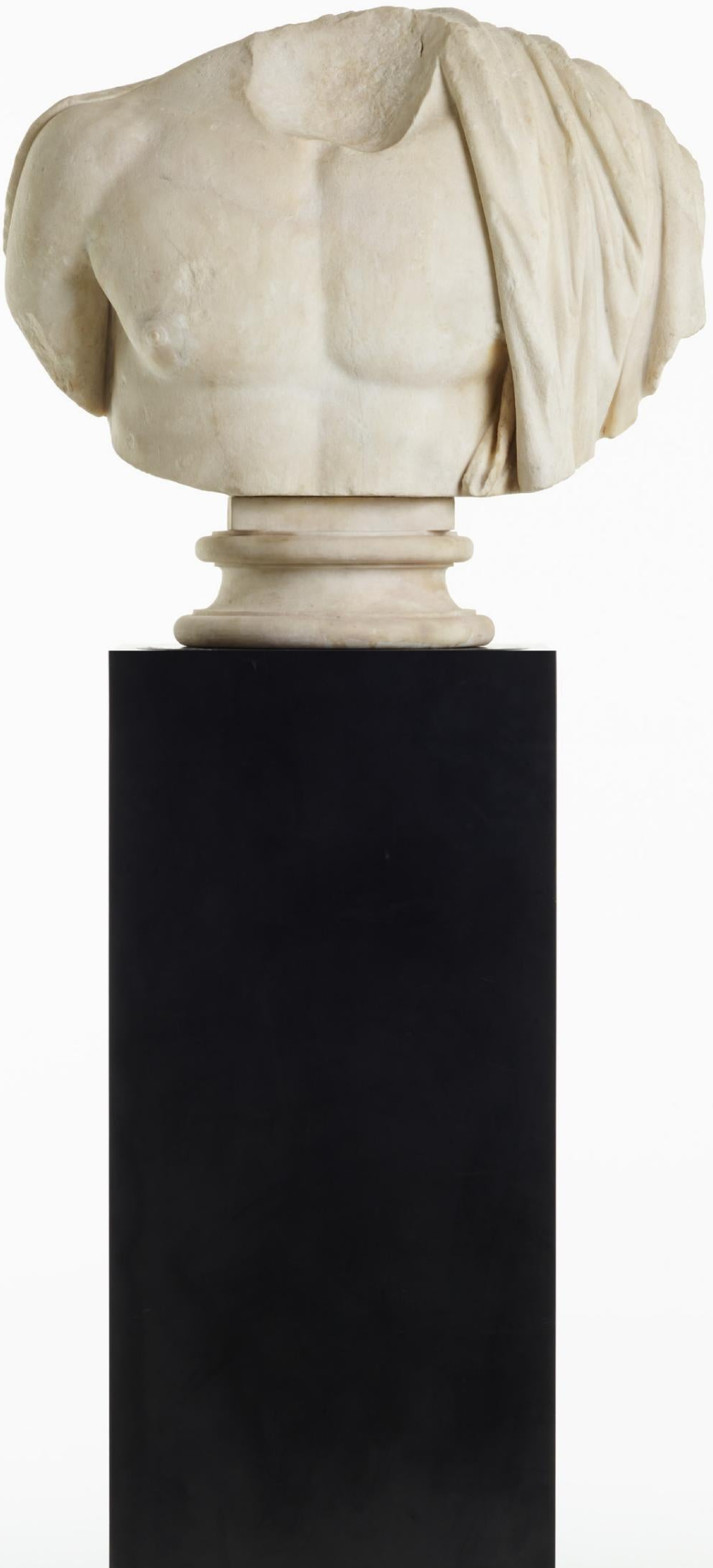
Busts bought in Italy 1851
Rome
Hermes of Demosthenes 90 Scudi
Bust of Annius Verus 50 Scudi
Bust of Julia 50 Scudi
Bust of Marcus Aurelius 55 Scudi (Capranesi)

Ill. 11. Inventory mentioning the purchase of our bust in Rome in 1851 for 50 scudi.

The noble property was first acquired by Rowland Berkeley in 1605, but burned down during the Battle of Worcester in 1651. The residence as we know it today, with its Ionic portico, was built in 1881 by one of the descendants of the Berkeley family. The extravagant estate, turned into a sanctuary as per the family's wishes, houses their impressive collection of artworks, which includes portraits of ancestors and sculptures. They were probably acquired during a 'Grand Tour' — an expedition with artistic and cultural aims that led artists and collectors to travel around Europe from the 18th century — along with other pieces such as furniture, wallpaper from China and ancient sculptures. Thus, Robert Berkeley and his son, Robert Martin Berkeley, as the art loving owners of that vast collection, established their own private museum in the 1840s. Finally, the admirable collection was further enriched through the contributions of Rose and Robert Valentine Berkeley and John Berkeley (ill. 12-13). Our feminine bust thus resided within that magnificent collection until the present day.

Ill. 12. Workshop in the entry hall, Spetchley Park, 8 July 1916, Vol. XL, no. 1018, p. 45-46.
Ill. 13. Cabinet of curiosities, Spetchley Park.





# MASCULINE BUST

ROMAN, 1ST - 2ND CENTURY AD

MARBLE

PEDESTAL AND NIPPLE RESTORED IN THE 18TH CENTURY

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| HEIGHT: 59 CM. | WIDTH: 65 CM. | DEPTH: 30 CM. |
|---|---|---|

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PROVENANCE:
FORMERLY IN THE COLLECTION OF GAVIN HAMILTON (1723-1798).
WITH WILLIAM PETTY-FITZMAURICE, 1ST MARQUESS OF LANSDOWNE (1737-1805),
LANSDOWNE HOUSE, LONDON, PURCHASED FROM THE FORMER IN 1776.
PASSED DOWN TO HENRY PETTY-FITZMAURICE (1872-1936), 6TH MARQUESS OF LANSDOWNE.
SOLD BY CHRISTIE'S LONDON, "CATALOGUE OF THE FAMOUS COLLECTION OF ANCIENT
MARBLES BELONGING TO THE MARQUESS", 5 MARCH 1930, P. 26, LOT 35, UNSOLD.
THEN BOWOOD HOUSE, WILTSHIRE.
SOLD BY SOTHEBY'S LONDON, "CATALOGUE OF EGYPTIAN, WESTERN ASIATIC, GREEK,
ETRUSCAN AND ROMAN ANTIQUITIES ALSO ISNIK AND ISLAMIC POTTERY, THE PROPERTY
OF THE MOST HON. THE MARQUESS OF LANSDOWNE, P.C. […]", 4 DECEMBER 1972, LOT 123.
ACQUIRED BY MR ROWLANDS.
THEN IN VARIOUS ENGLISH PRIVATE COLLECTIONS BETWEEN THE 1970S AND 1990S,
WHEN THE HEAD WAS SEPARATED FROM THE BUST.

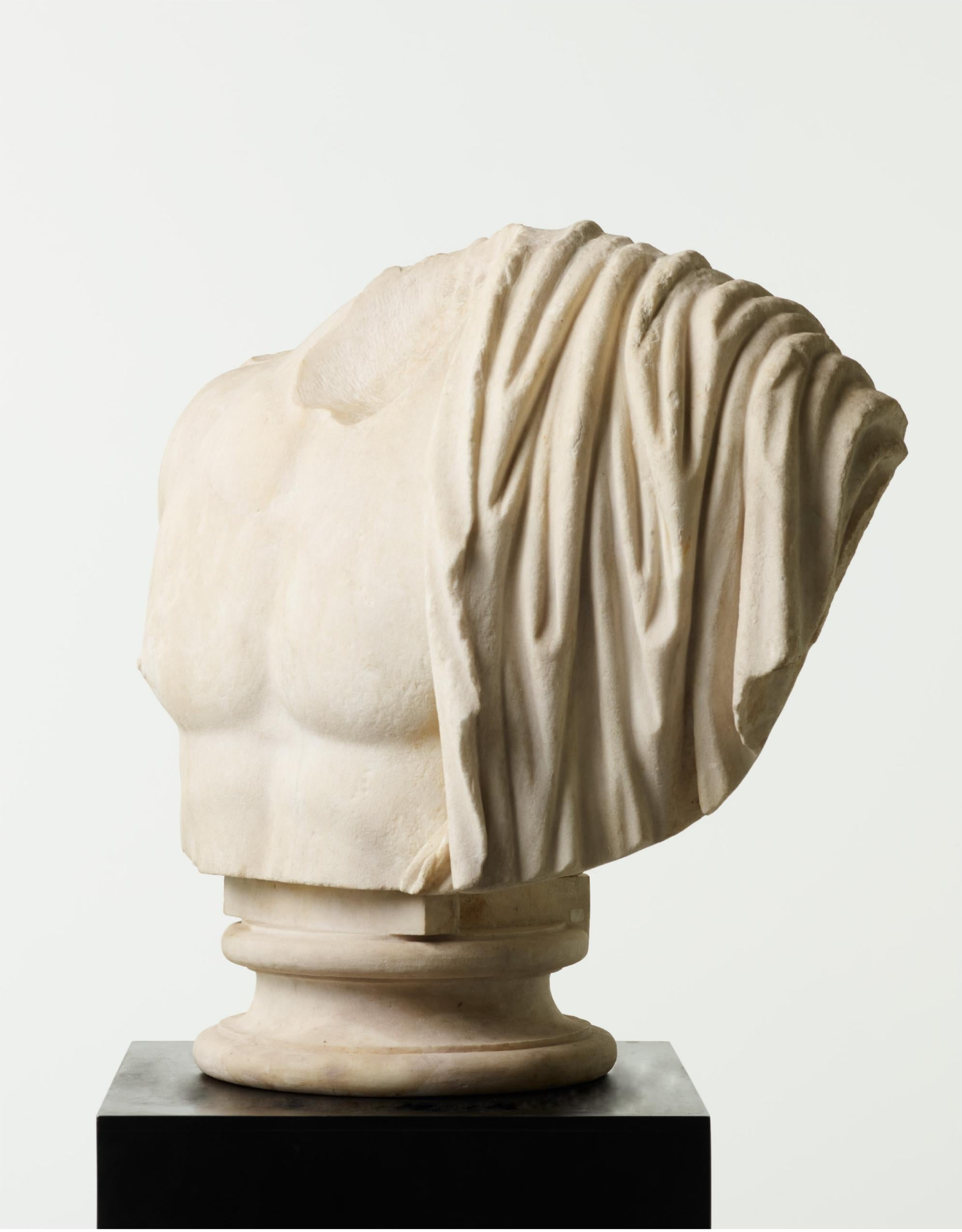
This imposing marble bust represents a bare chested man with a garment covering his left shoulder. His powerful chest is exquisitely sculpted, pectorals salient and the upper part of the line formed by his abdominals subtly etched. His nipples are also carved quite realistically. The artist evidently sought to give the work a very carnal appearance. His shoulders are broad, etched with collarbones that discreetly show beneath the skin and frame a neck that would once have been very imposing. His right shoulder is partly bared, the top of his biceps once again exquisitely sculpted and the flesh shaped in a way that closely imitates human anatomy. His left shoulder is completely covered by a large swathe of pleated fabric forming the *himation*, a mantle made of a rectangle of woollen fabric draped around the body. The shoulder seems slightly raised, leading us to believe that the arm was originally bent, perhaps with the hand on the hip.

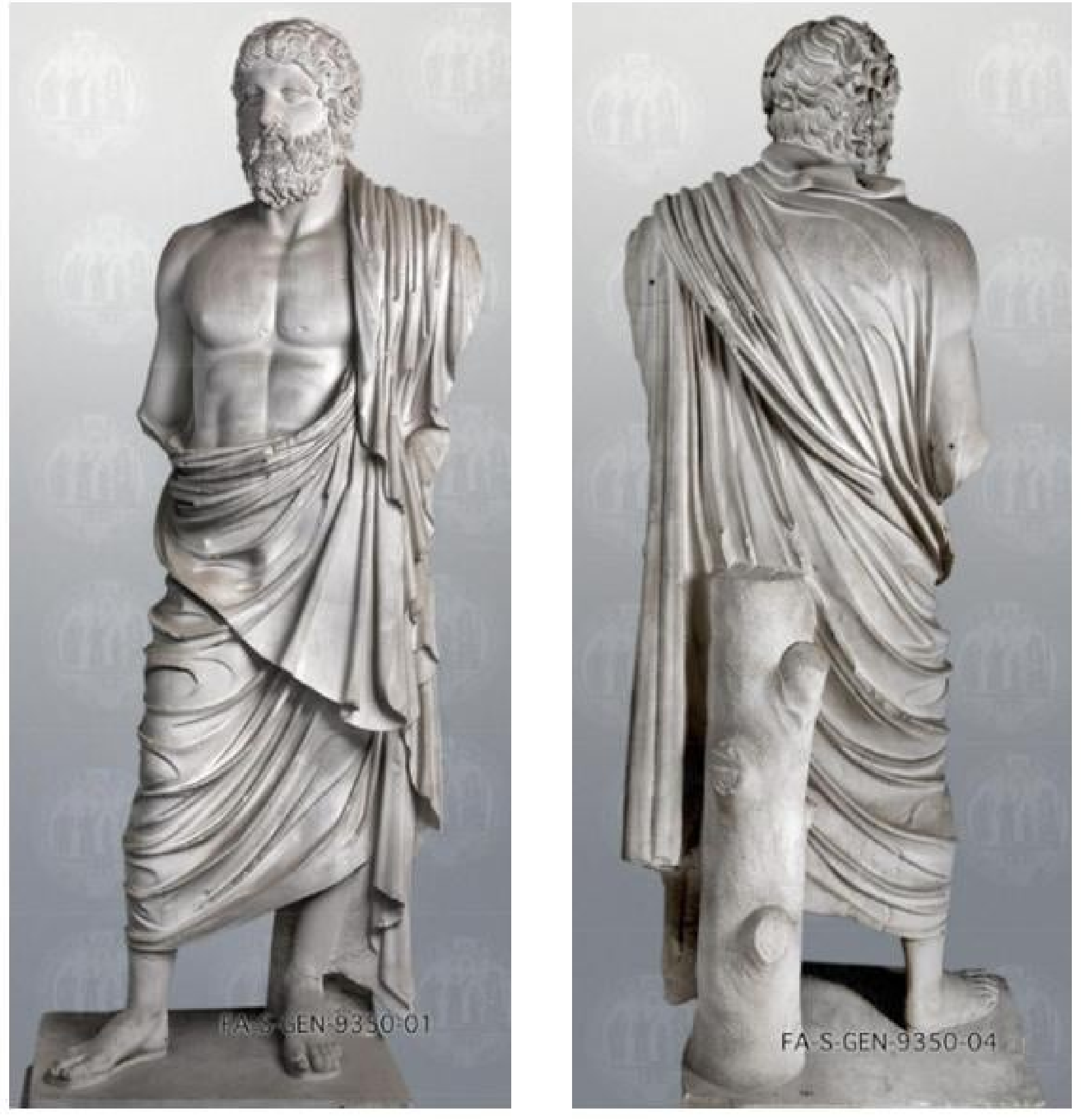
The fabric features individually sculpted vertical folds, some of which are deeper than others, lending the garment a sense of thickness and weight. A second swathe is tucked beneath the first, following the curve of the abdomen. It probably continued on horizontally to the opposite hip. Again, the folds of that swathe, also deeply carved, give an impression of depth and perfectly recreate the superposition of layers specific to the way the *himation* was draped.

At the back, the mantle completely covers the shoulder blades, crossing over to the right shoulder and forming an irregular hem. The folds, which are slightly more shallowly carved, make the upper part visually interesting, while the lower part is hollowed out. Finally, the whole work is mounted on a modern pedestal.

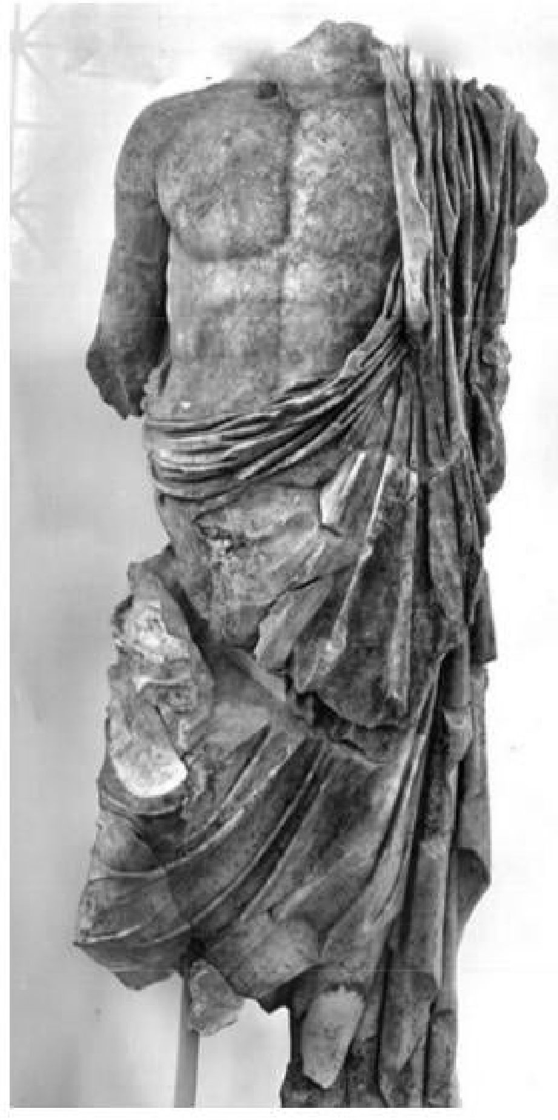
Sculpted from white marble, our bust is adorned with a delicate golden patina, a testament to the passing of time. Its rather massive appearance and proportions lead us to believe our bust was once an entire, practically life-sized sculpture. The fragmentary part in our care was thus hollowed at the back and later remounted on a pedestal, transforming it into a work in its own right.

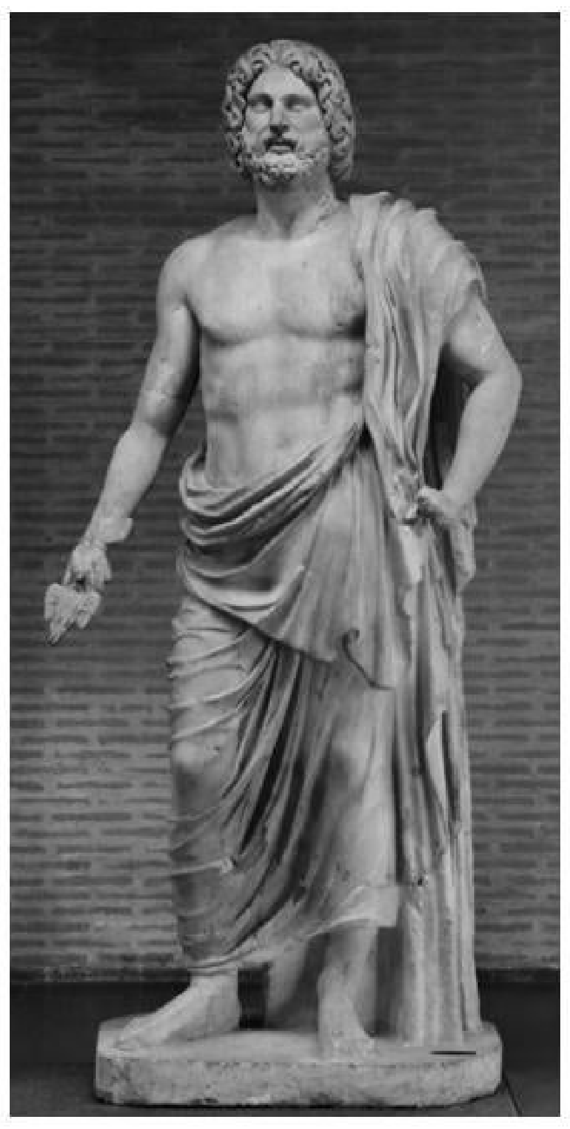
The absence of attributes does not allow for a definite identification, but several hypotheses have been put forward. The first, influenced by the history of the piece, identifies our sculpture as a representation of Zeus. From at least the 18th century, the bust was surmounted with a head depicting the king of the gods. This choice is quite logical, as Zeus was widely represented in the Roman era, particularly under the Empire. Zeus, King of the gods and Lord of Olympus, was the son of the Titans Cronus and Rhea. As the supreme god, he fathered many deities and heroes including Athena, Dionysus, Apollo, Perseus and Hercules. His importance in the Greek and then Roman pantheons is visible through countless representations, particularly in statuary art. In iconographical terms, Zeus is generally sculpted standing, wearing a wide mantle that generally leaves his chest bare, as is the case of our torso. Our bust thus displays the characteristics of known original works that are currently conserved in various international museums, the most illustrative of which is the Dresden Zeus. This representation type was inspired by a bronze original dated to the 5th century BC that no longer exists, although gorgeous copies from the Roman era have survived (ill. 1-3). The head was probably added to our bust on the basis of that statuary type.





Ill. 1. The Dresden Zeus, Roman, AD 120-130, after a Greek original from 430-420 BC, marble, H.: 200 cm. Staatliche Kunstsammlungen, Dresden, inv. no. Hm 068.

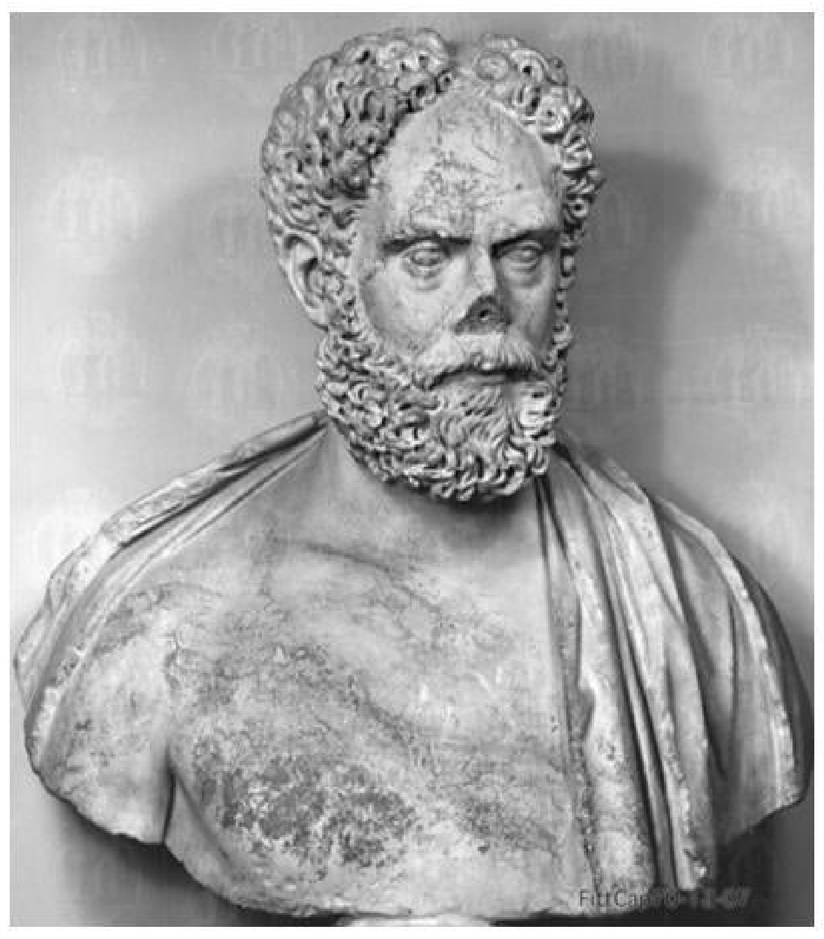


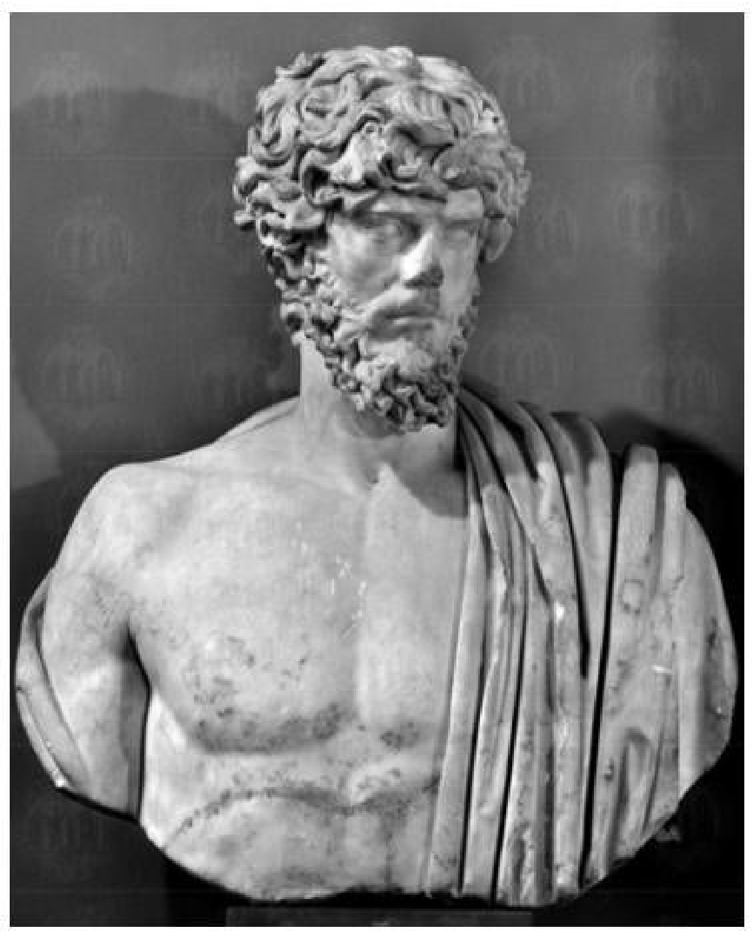


Ill. 2. Statue after the Dresden Zeus type, Roman, 2nd century AD, marble, H.: 191 cm. Archaeological Museum, Olympia, inv. no. 108.

Ill. 3. Probably Zeus, Roman, after a Greek original from the 5th century BC, marble, H.: 211 cm. Museo Gregoriano Profano, Vatican, inv. no. 15049.

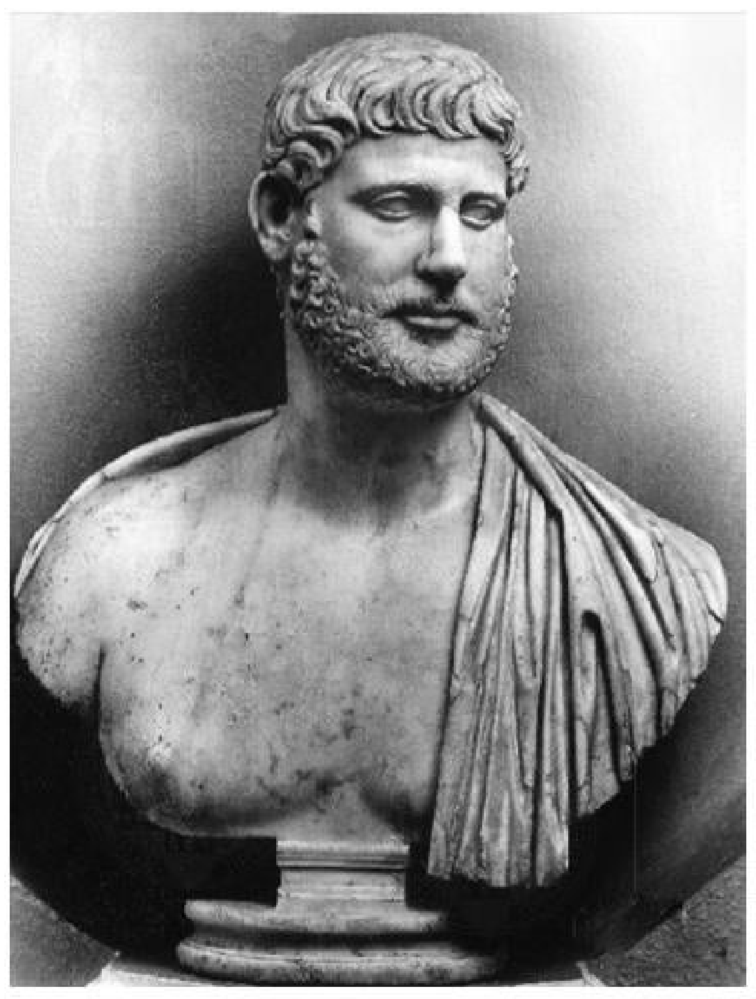
Considering that the head did not originally belong to our bust, there is another hypothesis: that our sculpture was the representation of a Roman citizen. While the *himation* was generally a garment worn by deities and heroes, it was inspired by the draperies worn by the citizens of ancient Greece and then the Roman Empire. Several examples of men wearing the mantle as it is worn in our sculpture are conserved in Italy, Denmark and England (ill. 4-6).





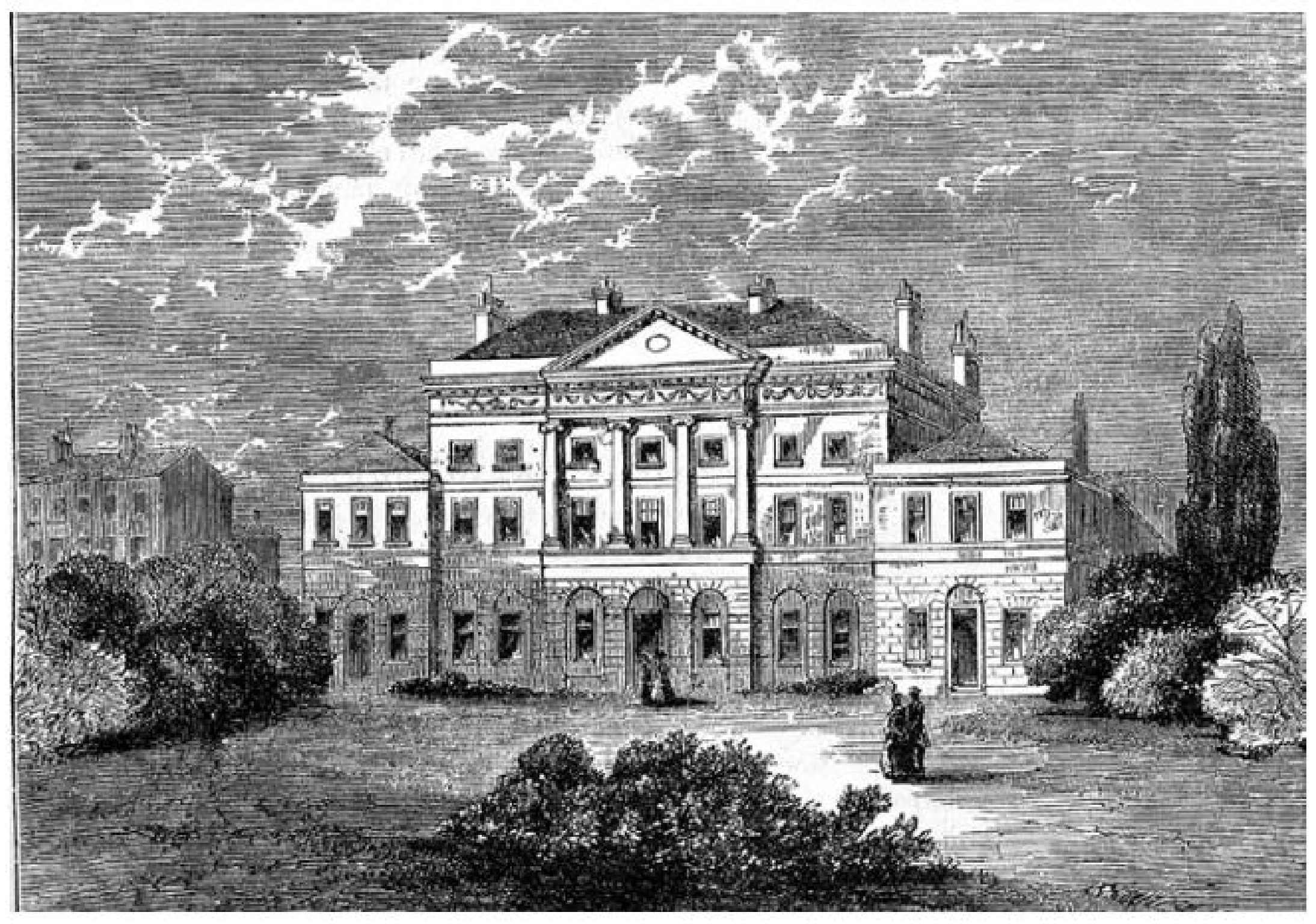
Ill. 4. Bust of a man, Roman, 2nd century AD, marble, H.: 59 cm. Musei Capitolini, Rome, inv. no. 30.12.1936.

Ill. 5. Bust of a man, Roman, 2nd century AD, marble, H.: 70 cm. Ny Carlsberg Glyptotek, Denmark, inv. no. 789.

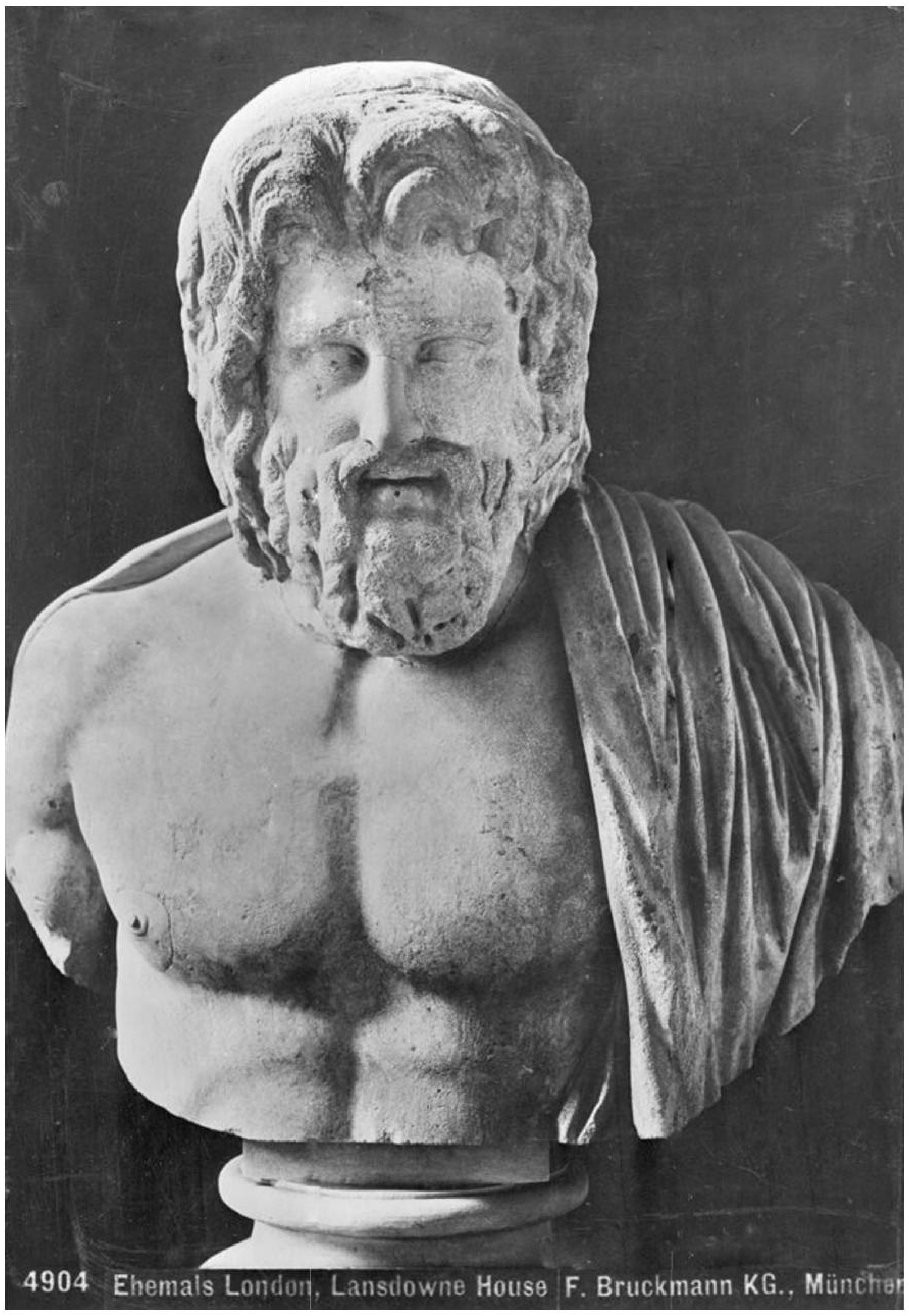


Ill. 6. Bust of a man, Roman, 2nd century AD, marble, H.: 68 cm. Petworth House, United Kingdom, inv. no. 34.

While the quality of the craftsmanship and the imposing nature of our masculine bust make it exceptional, its history is also interesting. In the 18th century, our sculpture was in the collections of the famous art trader and archaeologist Gavin Hamilton (1723-1798). In a letter to Lord Shelburne, the future Marquess of Lansdowne, dated 13 July 1776, Hamilton wrote: "*I have enclosed a note of marbles for your Lordship's summer house or garden. [...] The bust of Jupiter is a very fine one and (I) have put I likewise at the cost of restoration*". This additional note thus refers to our bust and indicates the price of 45 crowns. Hamilton was passionate about ancient art and was involved in several digs in Rome and its surroundings in the middle of the 18th century, working for the greatest collectors of his time. It was in that context that our sculpture was sold to William Petty-Fitzmaurice, 2nd Earl of Shelburne and then 1st Marquess of Lansdowne. He was a British politician and art connoisseur who dedicated his life to collecting art and decorating his residence, Shelburne House, renamed Lansdowne House in 1784. Situated in Berkeley Square in London, it was acquired by William Petty-Fitzmaurice in 1765 and housed one of the largest collections of antiquities in the world, which included our sculpture (ill. 7-8). Our bust was inventoried by Michaelis in the entrance hall in 1875, then on the stairs in 1882, before being moved to the Sculpture Gallery after 1883. It was also photographed by Paul Arndt in 1893 (ill. 9).



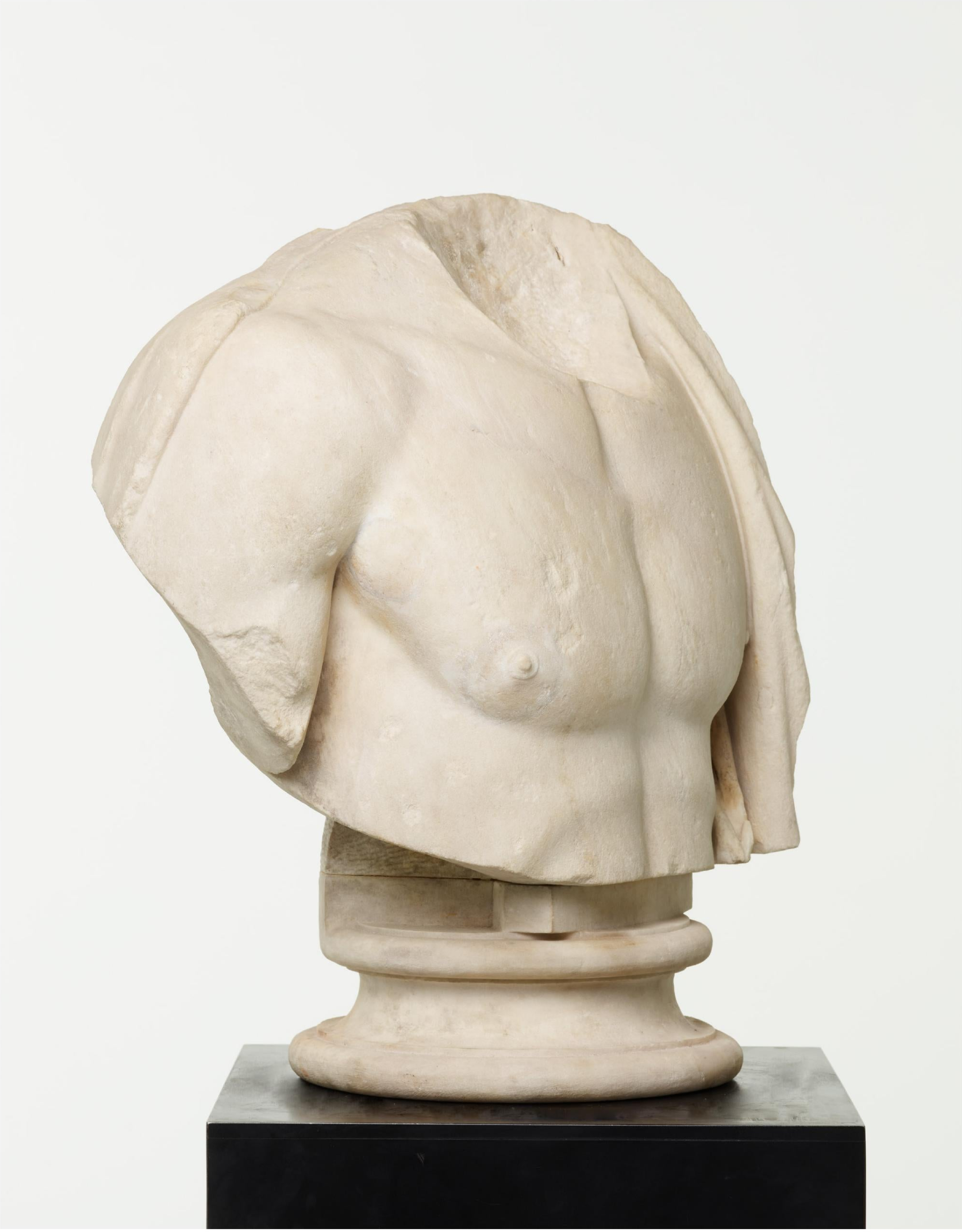
Ill. 7. Lansdowne House.
Ill. 8. Dining room, Lansdowne House.


4904 Ehemals London, Lansdowne House F. Bruckmann KG., München

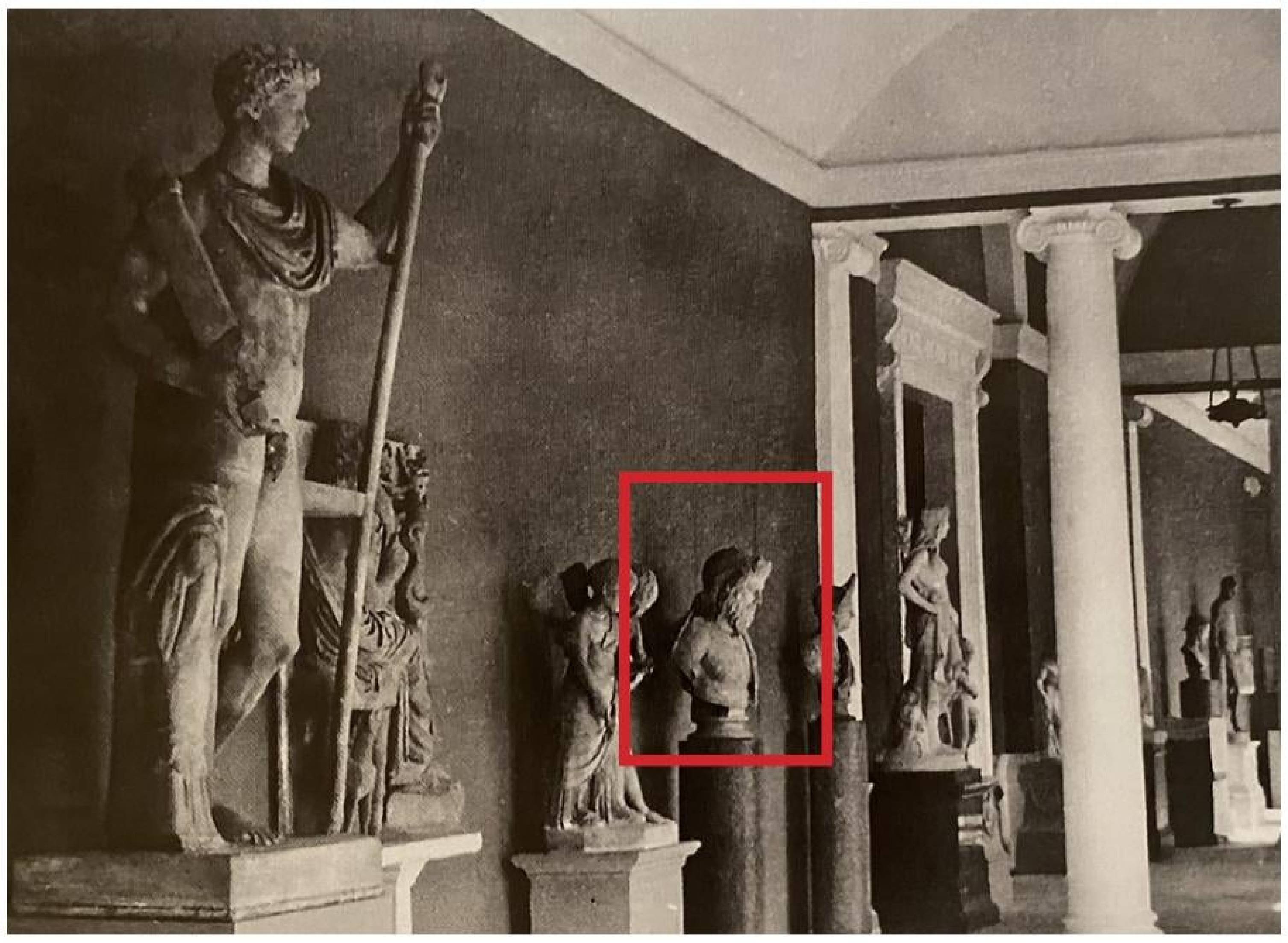
Ill. 9. P. Arndt – W. Amelung (Hrsg.), Photographische Einzelaufnahmen Antiker Sculpturen, Kat. Nr. 4904.

It remained in the family collection, passed down as an heirloom, until the 6th Marquess of Lansdowne, Henry Petty-Fitzmaurice (1872-1936). Following the sale of Lansdowne House, the latter decided to disperse the collection through a historic auction conducted by Christie's London, on 5 March 1930. Our bust was presented under lot 35 as "A bust of Zeus", but was not sold.

After that sale, it came to Bowood House, the country house of the Lansdowne family, and was photographed in the orangery in around 1930 (ill. 10). It was then passed down in the remaining collection until the 8th Marquess of Lansdowne,



George John Charles Mercer Nairne Petty-Fitzmaurice (1912-1999). It was again put up for auction in a sale held by Sotheby's London, as lot 123 and sold to Mr Rowlands for the sum of £420. Our sculpture then passed through various English private collections between the 1970s and 1990s, during which time the head was eventually separated from the bust. The latter was sold by Sotheby's London, on 7 June 2007 and was again placed in an English private collection.



Ill. 10. Our bust on display in the orangery, Bowood House, around 1930.

Publications:

- Letter from Gavin Hamilton to Lord Shelburne, 13 July 1776.
- *A Catalogue of the Lansdowne Marbles […] Constituting the Celebrated Collection of Lansdowne House in Berkeley Square*, Bulmer & Co., London, 1810, p. 10, no. 46.
- A. Jameson, *Companion to the most celebrated private galleries of art in London […]*, Saunders and Otley, London, 1844, p. 336.
- Dr. Waagen, *Treasures of Art in Great Britain […]*, J. Murray, Albemarle Street, London, 1854, vol. II, p. 150.
- A. Michaelis, *Archäologische Zeitung 32*, Berlin, 1875, pp. 35-36, n° 16.
- A. Michaelis, *Ancient Marbles in Great Britain*, University Press, Cambridge, 1882, p. 440, no. 14.
- P. Arndt and G. Lippold, *Photographische Einzelaufnahmen Antiker Skulpturen*, 1893-1947, n° 4904.
- C. C. Vermeule, *Notes on a New Edition of Michaelis*, AJA, London, 1955, p. 131.
- I. Bignamini and C. Hornsby, *Digging and dealing in 18th century Rome*, Yale University Press, Yale, 2010, vol. II, p. 89-90, no. 162.
- E. Angelicoussis, *Reconstructing the Lansdowne Collection of Classical Marbles*, Hirmer, Munich, 2017, vol. II, p. 185, no. 26.
- Arachne Online Database no. 1103076.

# CUBE STATUE

EGYPTIAN, NEW KINGDOM, DYNASTY XVIII, *CIRCA* 1550-1292 BC

BASALT

---

HEIGHT: 20.5 CM. WIDTH: 17 CM. DEPTH: 20 CM.

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PROVENANCE:
IN A EUROPEAN COLLECTION SINCE AT LEAST THE 1940S - 1950S
BASED ON THE OLD MOUNTING.
THEN IN THE PRIVATE COLLECTION OF GASTON SWATON (1877-1956), FRANCE.
BY DESCENT TO HIS GRAND-DAUGHTER.

Our magnificent speckled grey basalt sculpture features a man sitting with his legs drawn up against his torso and his forearms crossed and placed on his knees. This type of sculpture is called a "cube statue", named after the body's position. Dating back to the New Kingdom, more specifically the Dynasty XVIII, only the upper part has survived. The front is engraved with three lines of hieroglyphics while the sides and back were left blank. Only the second and third lines are legible. Even if there are gaps, we can understand that we are looking at a prayer for an offering involving the name of the goddess Mut.

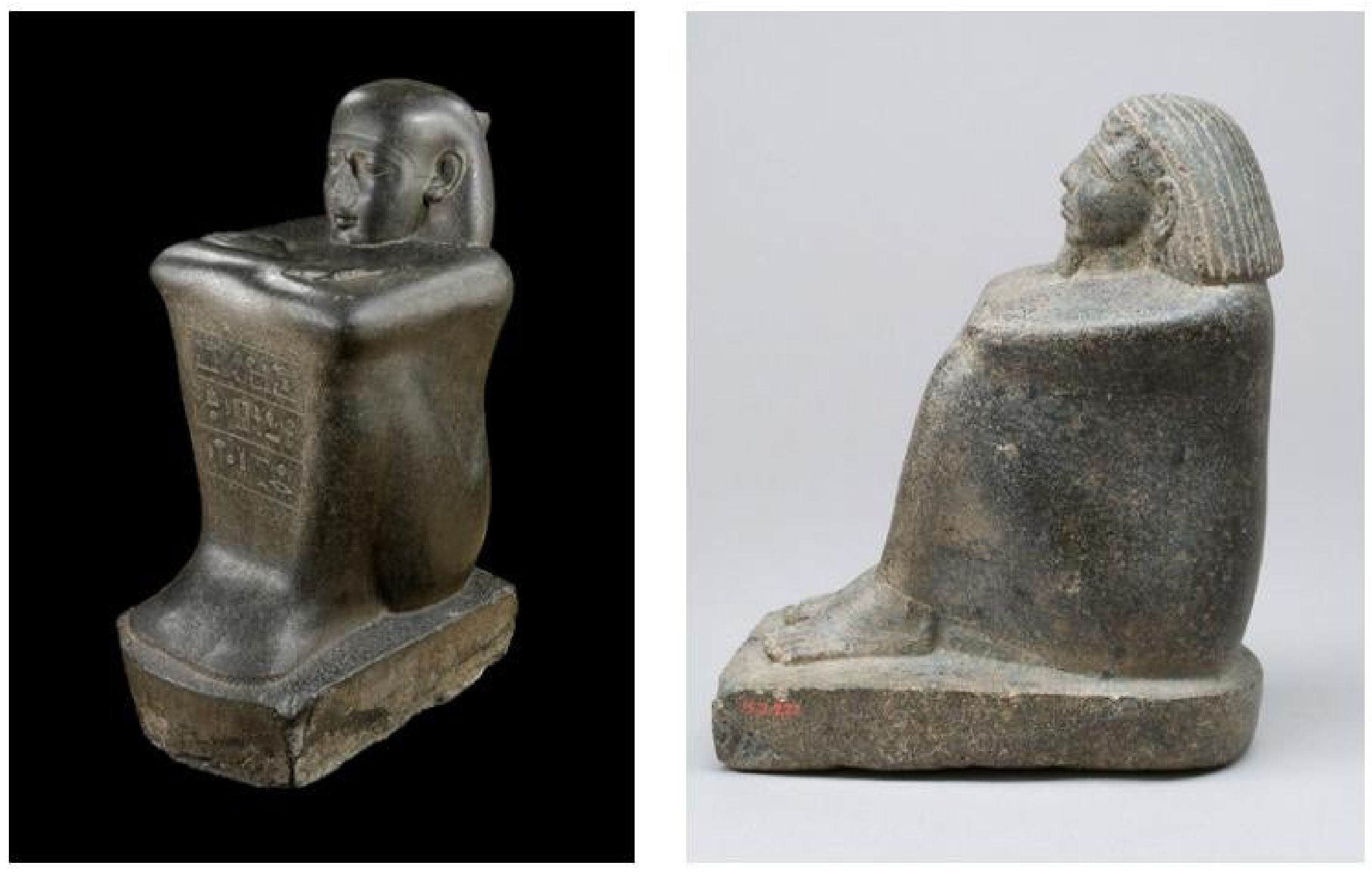
We can read and translate:

1. (Pr.t – hr.w ...) mw.t...
2. X.t nb.t nfr.t wab.t (pr r)...
3. Hs(i) mr(i) aSA ... xnty (?)...

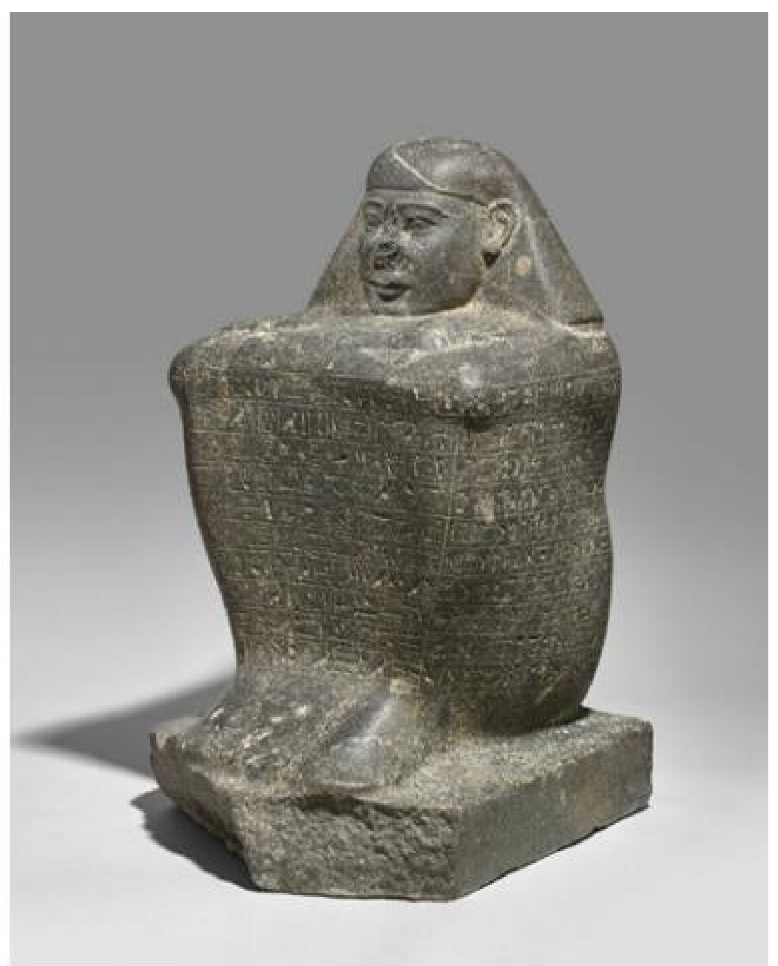
(Offering prayer given by ...) to Mut...
of all things good and pure...
many kind favours ... statue (?)...

The sides feature old restorations probably intended to make the object more homogeneous. The head proudly overhangs the body of the statue. Only the hands are visible, creating depth. The right hand contains a folded linen cloth, the ends of which stop at the front edge. In the Dynasty XVIII, linen fabric, the lotus flower – a symbol of renewal and fertility – and lettuce were commonplace features.

With high cheekbones and full cheeks, the roundness of the face stands out. His large almond eyes are delicately hollowed out. His eyebrows follow the curve of the eyes and become thinner at their tips. Through these details, the face exudes a certain grace and elegance. The upper part of the nose ridge and the base of the nostrils suggest a nose that is both refined and broad, giving a natural and balanced profile to the subject. A deep nasolabial groove highlights the narrow mouth. The full lips also bring roundness to the sculpture, creating a delicate and harmonious balance between the round volume of the face and the cubic volume of the body. His large, well-detailed ears are extended forward and emerge from his flared wig that falls onto the upper torso, reaching the shoulders' edges. The body is wrapped in a sheath, thereby producing a blocky appearance. This sheath was made to fit the forms of the body more closely during the late epochs, breaking with the traditional genre of cube statues such as shown by the statue of Wahibra (ill. 1) dating from the late Dynasty XXVI. Generally absent in the Middle Kingdom, the rectangular back rest stands out from the back of our delicate statue dating from the New Kingdom (ill. 2). Similarly, the Cube Statue of Harwa on display at the Louvre, helps us to imagine what the lower part must have looked like, the feet emerging from the body and resting on the rectangular base (ill. 3).

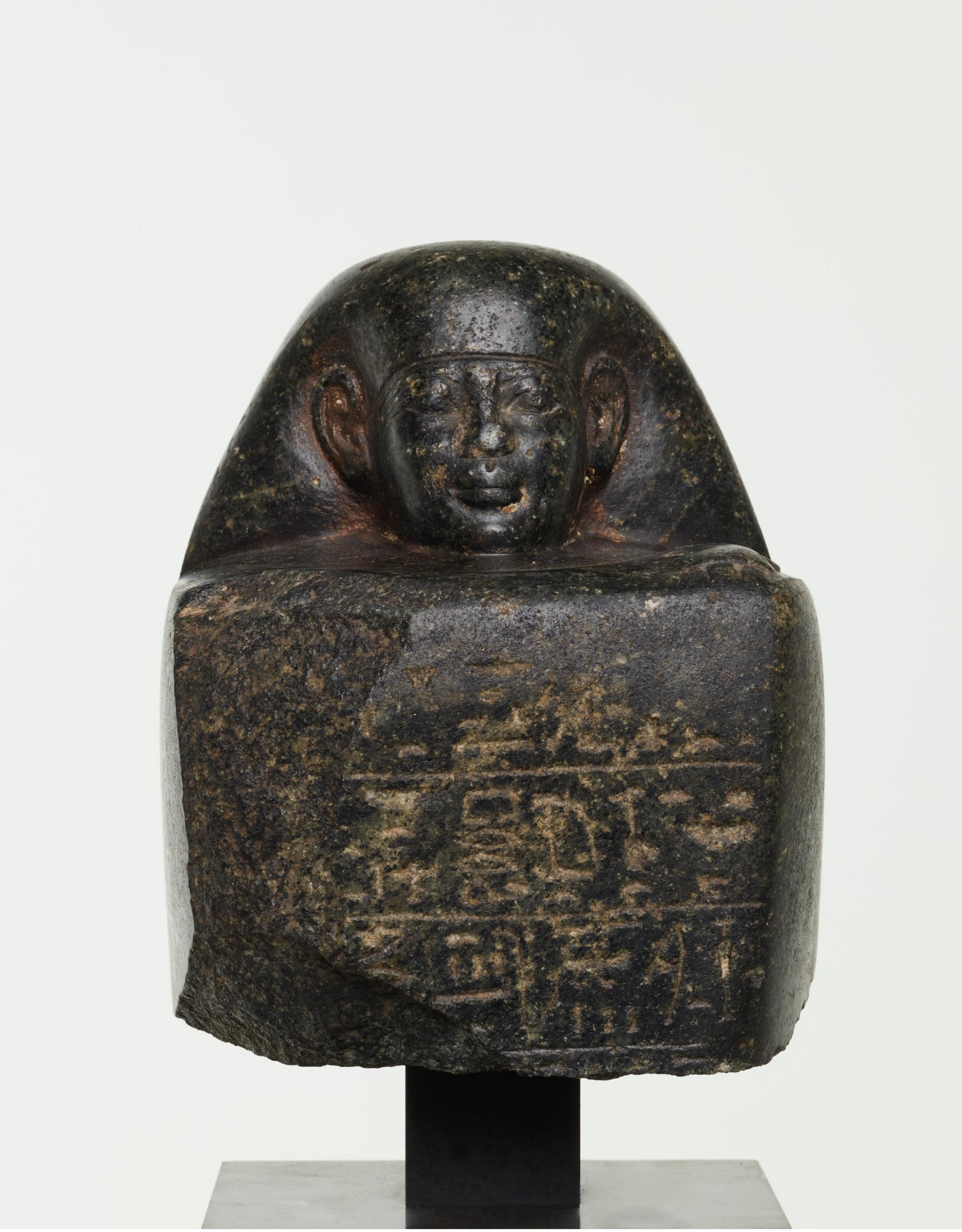


Ill. 1. Cube statue of Wahibra, Late Period, Dynasty XXVI, granodiorite, H.: 102 cm. Musée du Louvre, Paris, inv. no. A 91. Ill. 2. Cube statue of Minhotep, Middle Kingdom, late Dynasty XII – early Dynasty XIII, diorite, H.: 17.8 cm. The Metropolitan Museum of Art, New York, inv. no. 15.3.227.



Ill. 3. Cube statue of Harwa, Late Period, late Dynasty XXV, granodiorite, H.: 57 cm. Musée du Louvre, Paris, inv. no. A 84.

The cube statue appeared in the Middle Kingdom, during the Dynasty XII. Interpretations vary regarding its role in funeral contexts. Most of these sculptures were placed in ritual places, especially in temple forecourts. Placed in a grave, it was intended to collect the *ka*, the life force of mortals who survive after death with the help of funeral cults. In a temple, it allowed the mortal to participate in divine worship and to benefit from protection in the afterlife. One could take advantage of the offerings made to the gods, as was likely the case of our statue.

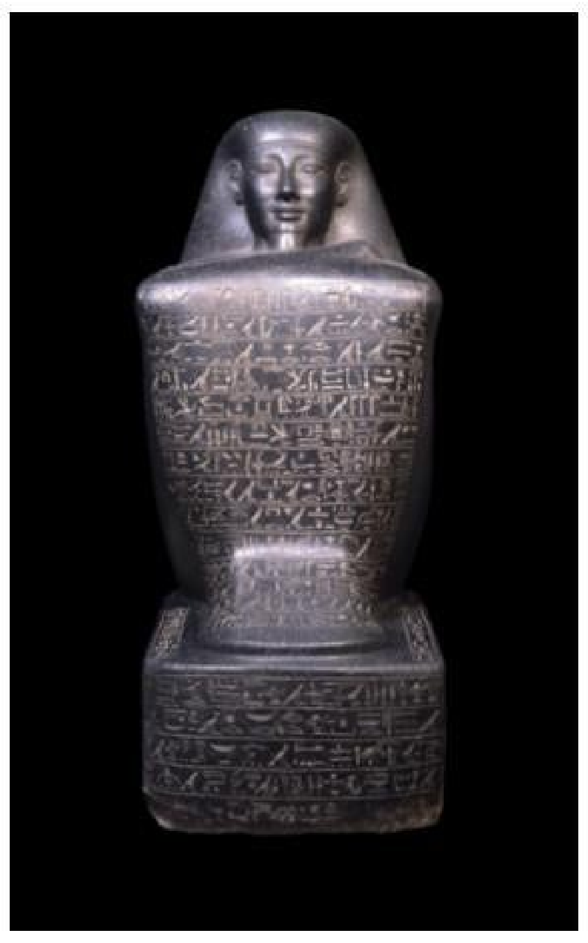


In fact, under the very mouth of these statues, a horizontal plane allowed for placing food offerings. These objects were very popular in the New Kingdom, establishing themselves as a model of private statuary, and spreading into the Late Period. Their solidity and block structure make them particularly well-suited to withstanding the deterioration typical of statues exposed in open spaces. These significant advantages allowed their success and spread to the New Kingdom, as they were easy to execute and resilient. The subject was wrapped in a sheath from which only the hands, and sometimes the forearms, appeared.

The imposing appearance, the type of sheath and the visible hands: all of these characteristics confirm the dating of our magnificent cube statue to the New Kingdom, more precisely to the Dynasty XVIII. Usually, they are inscribed with the name of the owner. In the Middle Kingdom, as evidenced by the titles, most cube statues were of lower and middle-ranking priests and officials. This changed during the New Kingdom, when more high-ranking officials, including viziers, embraced such statuary. It was mainly used as a form of self-promotion and to show their direct interaction with a divinity or deified ruler. Therefore, we can conclude that our statue must have represented a high-ranking figure under the protection of the female deity Mut.

Sculpted from basalt like that of treasurer Sennefer (ill. 4), dating from the reign of Thutmose III, is a remarkable example of this type of statuary in the Dynasty XVIII. Private statuary from this period is of excellent quality due to high demand. Their simple composition allows us to focus on the serene and solemn faces of the two cube statues. Perfectly polished, the volcanic rock gives a delicate and majestic appearance, highlighting the importance of the subjects represented. Moreover, the finesse and quality of the lines showcase the sculptors' skills.

Basalt was appreciated for its hardness and the sheen obtained after extensive polishing. It is a volcanic rock that can be extracted from many mines. Despite the availability of such rock in multiple locations, only one old quarry is known. It is located in Widan el-Faras in northern Faiyum (ill. 5) and was exploited during the Old Kingdom, from the Dynasty IV to Dynasty VI, and possibly as early as the Dynasty III.

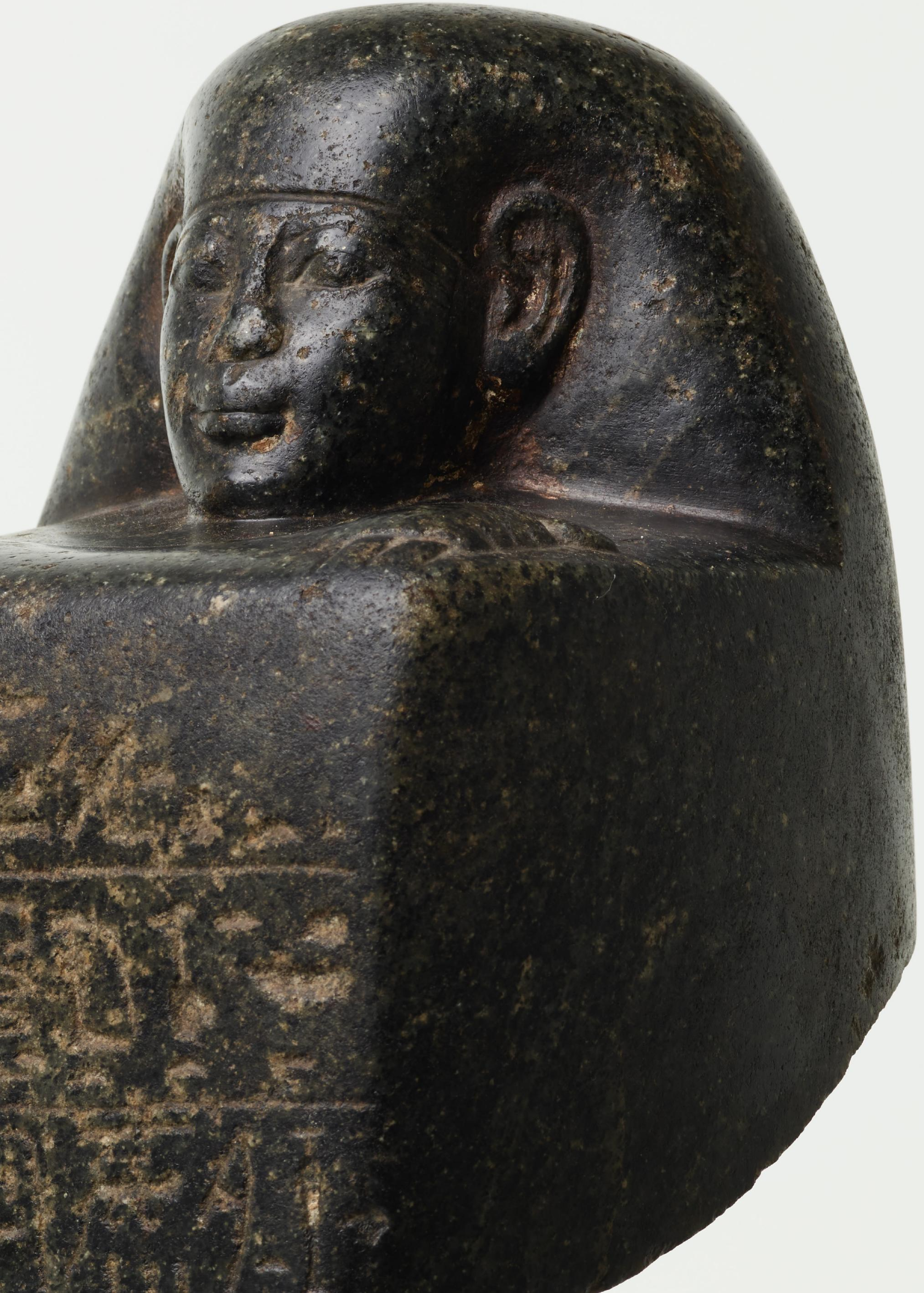


Ill. 4. Cube statue of Sennefer, New Kingdom, Dynasty XVIII, diorite, H.: 90 cm. The British Museum, London, inv. no. EA 48.
Ill. 5. Basalt quarry in Widan el-Faras on the northern edge of Jebel Qatrani in northern Faiyum.

It seems likely that basalt was also being mined elsewhere, especially after the Old Kingdom. Basalt was first used to make small containers at the end of the Predynastic Period. It continued to be used for this purpose until the Dynasty VI, and then more sporadically. It appears that basalt was used very little after the Old Kingdom, which highlights how precious our statue is, further emphasized by its small size, its detailed and elegantly carved face, as well as its hieroglyphic inscriptions. Such hard, volcanic rock is difficult to work with. Our magnificent statue is a fine example of the artist's skill.

Our beautiful cube statue was part of Gaston Swaton's collection. Mr Swaton began his insurance career in 1918 as general agent of the Paris Insurance Union and also headed the EuroSud Swaton group, an insurance broker. Then, in 1922, he took up a mandate as exclusive agent with the French General Insurance (FGM). The sculpture remained in the family until his granddaughter.

Ill. 6. Gaston Swaton (1877-1956)



# HECATE

## ROMAN, 2ND CENTURY AD

MARBLE, REMAINS OF POLYCHROMY

| HEIGHT: 44 CM. | WIDTH: 18 CM. | DEPTH: 18 CM. |
|---|---|---|

PROVENANCE:
FORMERLY IN AN ENGLISH PRIVATE COLLECTION.
SOLD BY SOTHEBY'S LONDON, " [...] ANTIQUITIES", 10 JULY 1972, LOT 189.
IN THE COLLECTION OF THE CHARLES EDE GALLERY, LONDON.
IN SID PORT'S COLLECTION.
THEN BACK TO THE COLLECTION OF THE CHARLES EDE GALLERY, LONDON.
THEN IN THE SWISS PRIVATE COLLECTION OF DR SYLVIA LEGRAIN-GERSCHWYLER,
ACQUIRED IN 2006 FROM THE ABOVE.

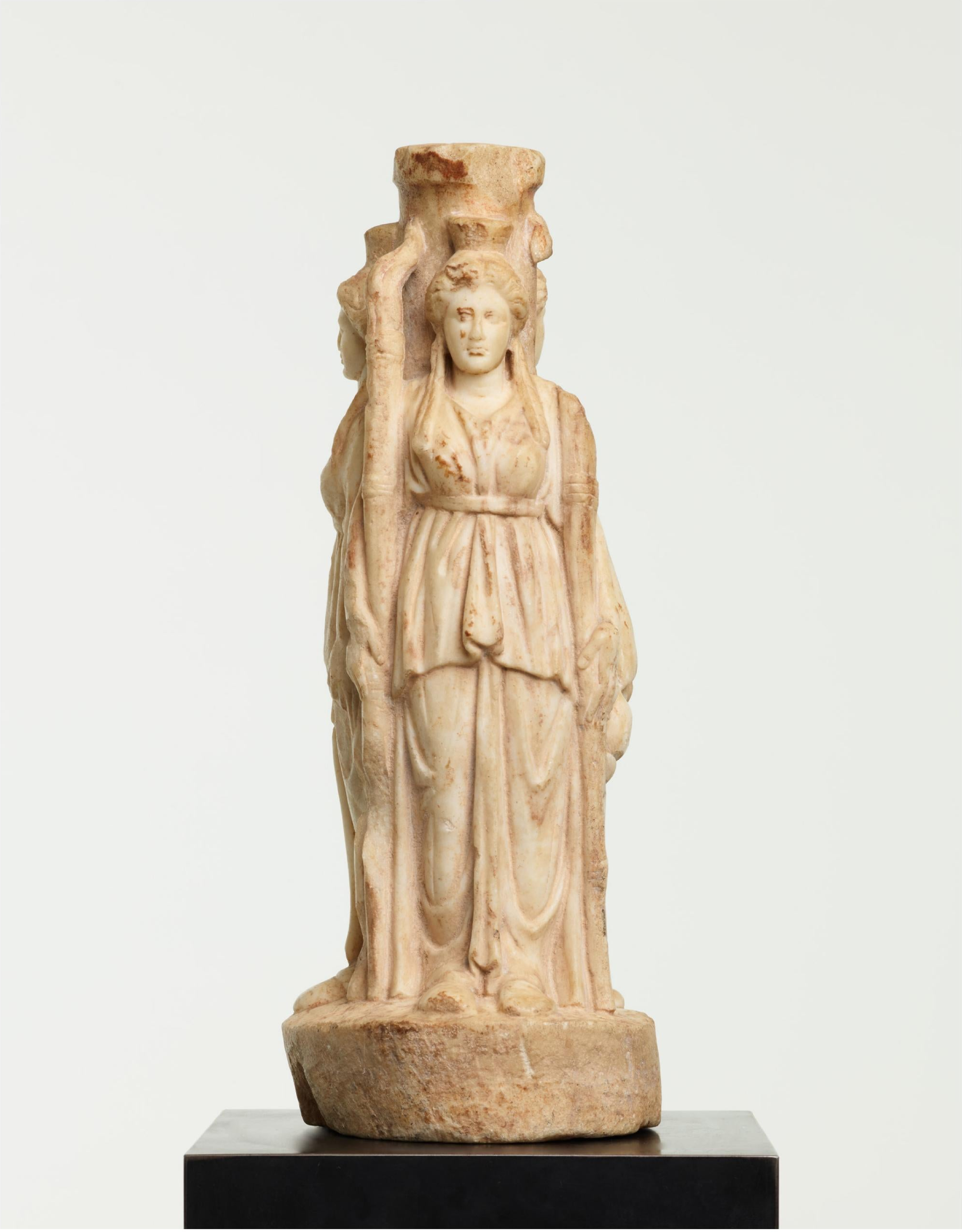
This surprising marble sculpture represents Hecate, the Greek goddess of the moon. Here, she is represented not with three heads, as she is often depicted, but in her triple-bodied form, the three bodies standing back to back around a central pillar, the top of which is slightly flared. This small monument is called a *hekateion*. The three feminine bodies are standing in a hieratic attitude, their arms held down at their sides and attributes in their hands. The three goddesses have the same face. Each has large, deeply carved eyes, eyelids delimited by fine incisions, discreet brow ridges, a straight, strong nose, a small, full lipped mouth and a small, slightly protruding chin. Their ears are covered by their hair, which is in the same style for all three figures. It is divided in two sections by a central parting and gathered at the back in wavy locks, the whole hairstyle being secured by a headband. Each figure's face is framed by a long lock on either side, which cascades down their shoulders to their chests. All three are crowned with *poloi*, cylindrical crowns mainly worn by chthonic deities.

They are all garbed in the two garments usually worn by feminine figures: a long, draped robe, the *chiton*, covered by a thick mantle, the *himation*, which is cinched at the waist with a thin belt, positioned quite high, just under the chest. Their mantles cover their shoulders and fall in a smooth swathe of fabric to their elbows, leaving the deities' forearms bare. The garments are also marked by an overfold at their thighs, creating an extra layer. Many vertical folds are visible on the upper parts, while U-shaped folds mark the fabric over their legs and a large, vertical swathe of fabric covered in deep folds goes between their legs. On either side of their legs, there are more deep, vertical folds, which show the transition between the goddesses, without, however, differentiating both garments. The more or less deep carving and folds thus create a superb play of light and shadow, enabling the artist to show the whole range of their mastery.

The goddesses' feet, which emerge from the garments, are not as detailed as we are used to seeing, but shod. Each foot is arranged parallel to its partner, both set slightly apart.

The hands, held down at their sides, are represented with great finesse and rendered in a way that is particularly naturalistic anatomically. Some are holding attributes while others hold merely a piece of their clothing, which is probably the reason for the fold at their thighs. One deity is holding two large torches, held vertically along her body, with big flames issuing forth at the level of her face and reaching the top of her *polos*. While one of the torches is fragmentary, the second is perfectly preserved, and the marble is hollowed out between the upper, flamed part of it and the top of the dorsal pillar. Again, this is a testament to the sculptor's considerable skill. The identical goddess to her left has a ewer in her right hand, which she is holding by the handle, while her left hand is clutching part of her clothing. Finally, the last figure in the triad is holding a round, flat object in her right hand, between her thumb and her extended fingers. It is a patera, a libation vessel. Her left hand, too, is holding some of the fabric of her *chiton*. At her feet is a dog, sitting on its hind legs, its muzzle turned up towards the goddess.

Hecate, daughter of the Titan Perses and Asteria, goddess of shooting stars and nocturnal divinations, is a complex goddess in Greek mythology. Her cult, which originated in Asia Minor, spread in Greece and then in the Roman world. She is considered to be a helpful goddess endowed with a universal power, the mistress of magic and ghosts, who guides spirits at night with dogs as companions. Hecate is also the protector of crossroads. She is worshipped under the names of Trioditis and Trivia ("triple road goddess") and is thus depicted as a triple bodied being. In the oldest representations, she appears simply as a woman, commonly bearing two torches. The triple Hecate, patron of crossroads, is represented not only at crossroads, but also at the entrances of towns and houses. She is the guardian of thresholds as well as the guide of travellers who lost their way. As a moon goddess, she is also a protective deity associated with fertility cults, granting material and spiritual wealth, honour and wisdom.

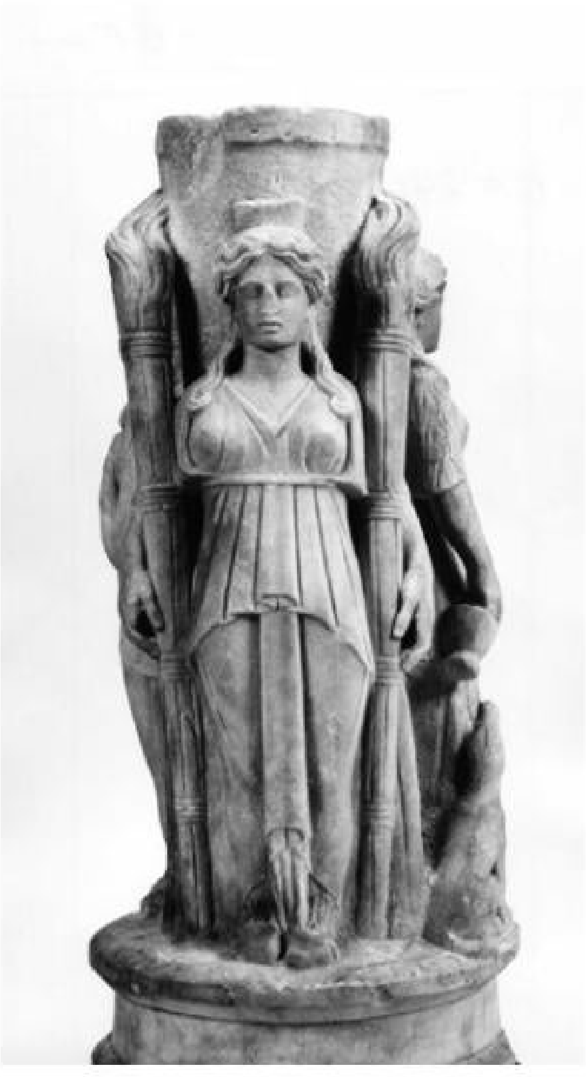


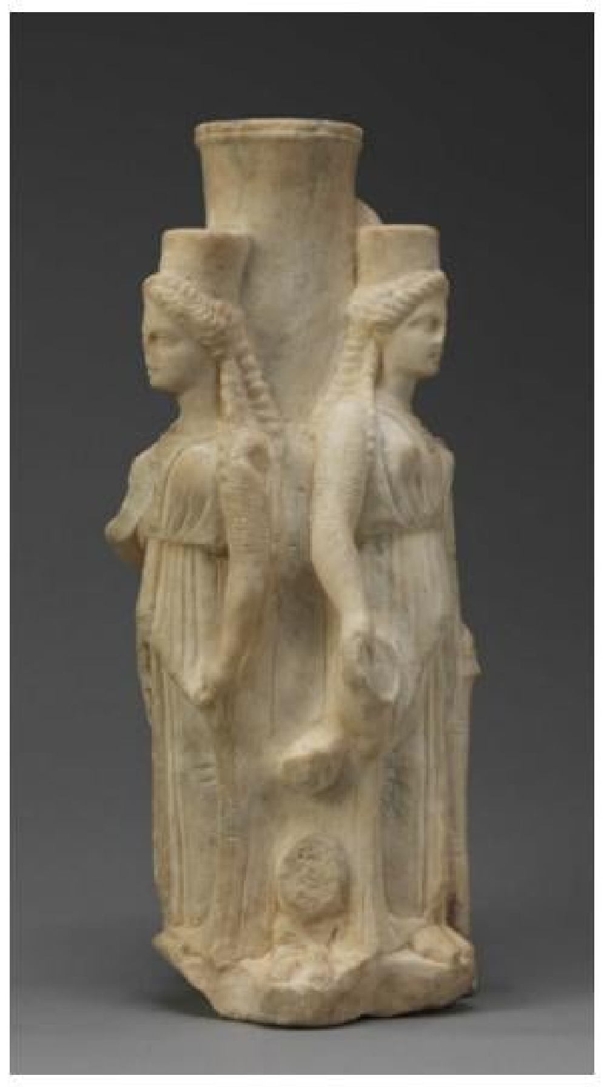
In addition, she is the goddess of the night and death, linked to Hades' retinue.

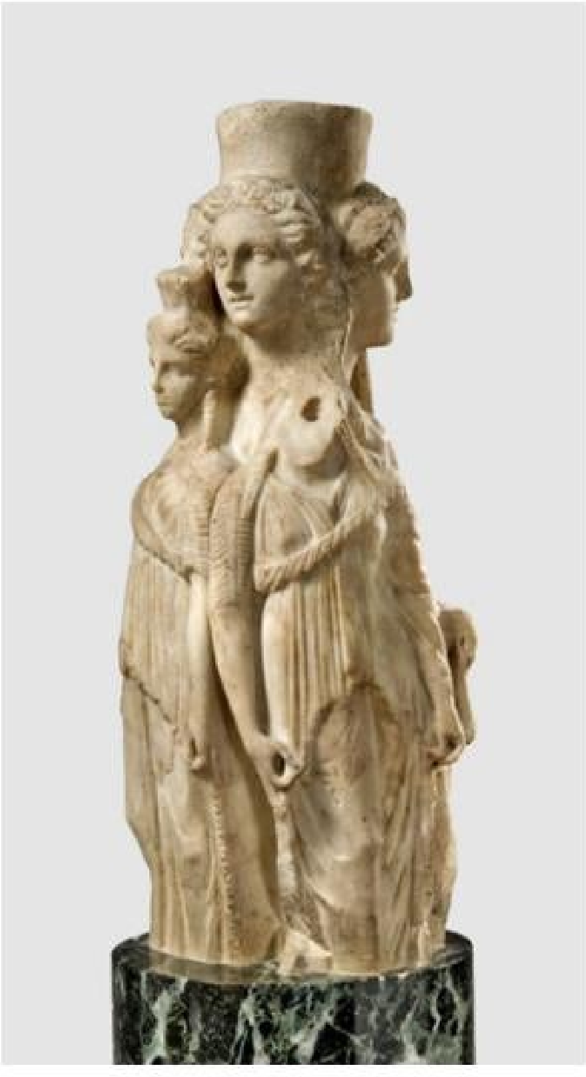
From an iconographic perspective, as the goddess of crossroads, a companion to travellers and a moon goddess, the triple Hecate combines the figures of Artemis/Diana, who reign on Earth, with Hecate, who reign over the Underworld, and Selene, goddess of the moon. In each representation of the triple Hecate, the goddess' hands hold one or two lit torches to guide and light the way at night – also an attribute of the goddess Persephone – as well as a patera, a vessel intended to hold liquid offerings, meant as a reference to her connection with the Underworld and Hecate's cleansing rites, which were held at crossroads on the sixteenth day of each month. Sometimes, one of the goddesses is accompanied by a dog, an animal that was believed to guide travellers.

Her triple personality can thus be interpreted in different ways. First, her three faces could correspond to the phases of the moon: waxing, full and waning. However, her triple identity could also symbolise the triple empire over which she reigned: the sky, the land and the sea, or the three aspects she embodied: terrestrial, underground and celestial. Finally, the triad could refer to the three directions a traveller could take at a crossroads.

The Greek author Pausanias attributed the creation of the type of the triple-bodied Hecate to Alcamenes, an Athenian sculptor from the 5th century BC. He created a representation of Hecate called "triformis", with three bodies and three heads, consecrated on the Acropolis in Athens, near the Temple of Athena Nike, in around 430 BC. This iconography, the meaning of which is still misunderstood, became canonical during Antiquity, and many effigies were created, mostly to be placed in front of doors or by crossroads. There, offerings of food were laid out in front of the statue of the goddess and, more exceptionally, a dog was sacrificed in the hope of winning her favour. Both unique and multiple, the triple Hecate was a complex deity who was both worshipped and feared by the ancient Greeks. With her tripartite nature and the arrangement of the three figures around a central column, the *hekateion* is a powerful symbol against the forces of evil. There are several similar examples conserved in different international museums (ill. 1-6), which sometimes present variants, as is the case of that of the Chiaramonti Museum (ill. 7).







Ill. 1. *Hekateion*, Greek Hellenistic, 1st century BC, marble, H.: 51 cm. Antikensammlung, Berlin, inv. no. Sk 173.

Ill. 2. Triple-bodied Hecate, Roman, late 2nd century - early 3rd century AD, marble, H.: 42.5 cm. Musée du Louvre, Paris, inv. no. Ma 2594.

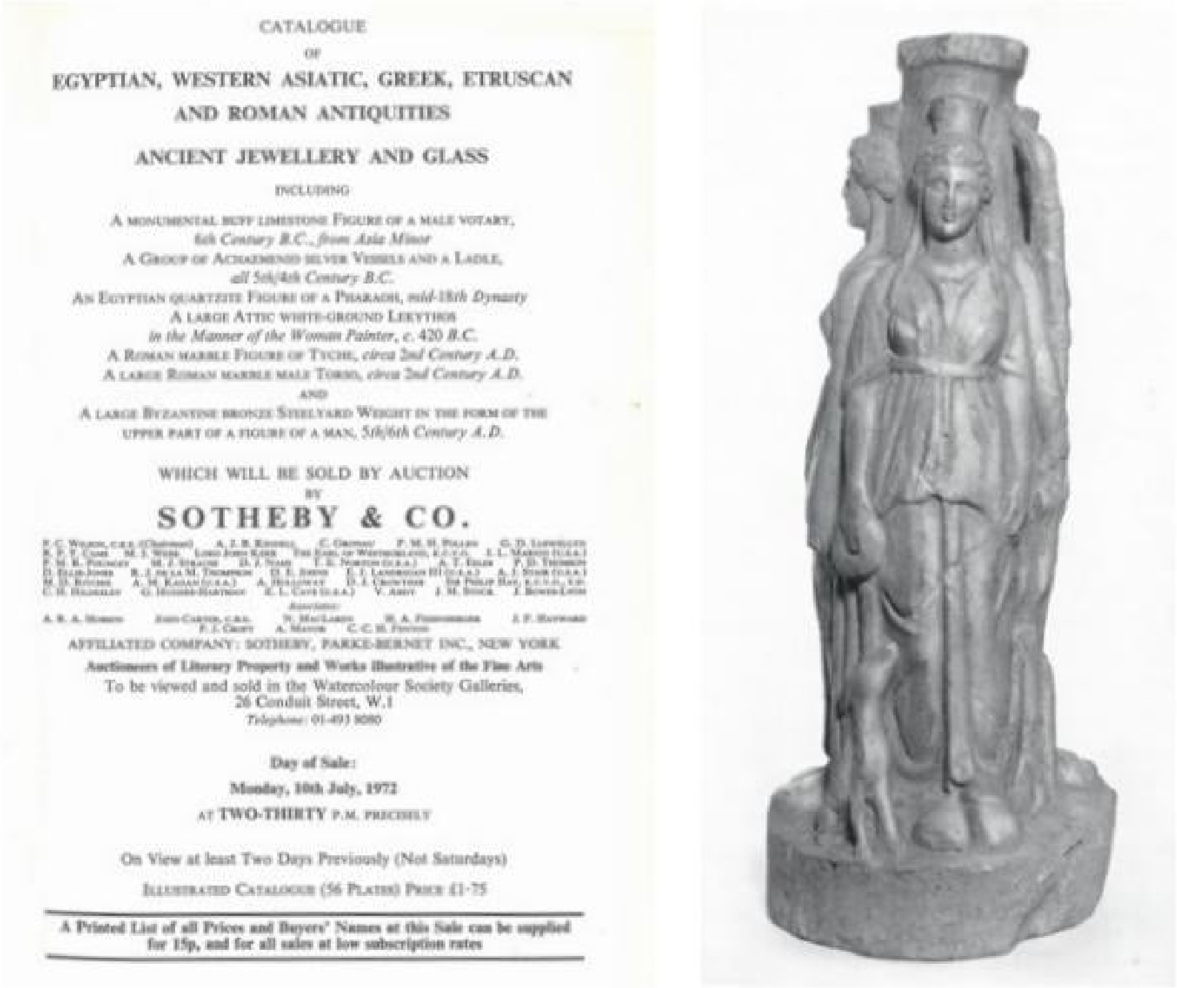
Ill. 3. Statue known as the Triple-Bodied *Hekateion*, Roman, 1st - 2nd century, marble, H.: 38 cm. BnF, Département des monnaies, médailles et antiques, Paris, inv. no. 57.239.

Ill. 4. Triple statue of Diana, Roman, AD 161-200, marble, H.: 91 cm. The British Museum, London, inv. no. 1805,0703.14.
Ill. 5. Triple-bodied Hecate, Roman, AD 50-350, marble, H.: 75.5 cm. Rijksmuseum van Oudheden, Leiden, inv. no. Pb 136.

Ill. 6. Hecate, Roman, 2nd - 3rd century AD, marble, H.: 71.5 cm. History and Archaeology Museum, Constanța, Romania.
Ill. 7. Hekateion, Roman, 3rd century AD, marble, H.: 110 cm. Museo Chiaramonti, Vatican, inv. no. 1922.

Sculpted from a gorgeous, fine grained white marble, our Hecate is enhanced by an elegant brown patina, a testament to the passing of time. The idea that such a work – the iconography of which is not even the most widespread – survived through the centuries to make its way to us in this very good state of conservation only underlines the preciousness of the statue.

Once in an English private collection, our *hekateion* was sold by Sotheby's London, in July 1972 (ill. 8), before being added to the collections of the Charles Ede Gallery. It was next part of Sid Port's private collection, and then rejoined the Charles Ede Gallery, which sold it to Dr Sylvia Legrain-Gerschwyler (1936-2022) in 2006. The Swiss neurosurgeon and her husband, who were passionate about art, collected many miniatures, books of hours and paintings and drawings by Old Masters, as well as gorgeously crafted ancient objects. Our statue was, furthermore, included in the Charles Ede Gallery's catalogue *Collecting Antiquities* in 1976, to illustrate the chapter on Roman marble statues (ill. 9).



CATALOGUE
OF
EGYPTIAN, WESTERN ASIATIC, GREEK, ETRUSCAN
AND ROMAN ANTIQUITIES
ANCIENT JEWELLERY AND GLASS
INCLUDING
A monumental buff limestone Figure of a male votary,
*6th Century B.C., from Asia Minor*
A Group of Achaemenid silver Vessels and a Ladle,
*all 5th/4th Century B.C.*
An Egyptian quartzite Figure of a Pharaoh, *mid-18th Dynasty*
A large Attic white-ground Lekythos
*in the Manner of the Woman Painter, c. 420 B.C.*
A Roman marble Figure of Tyche, *circa 2nd Century A.D.*
A large Roman marble male Torso, *circa 2nd Century A.D.*
AND
A large Byzantine bronze Steelyard Weight in the form of the
upper part of a figure of a man, *5th/6th Century A.D.*

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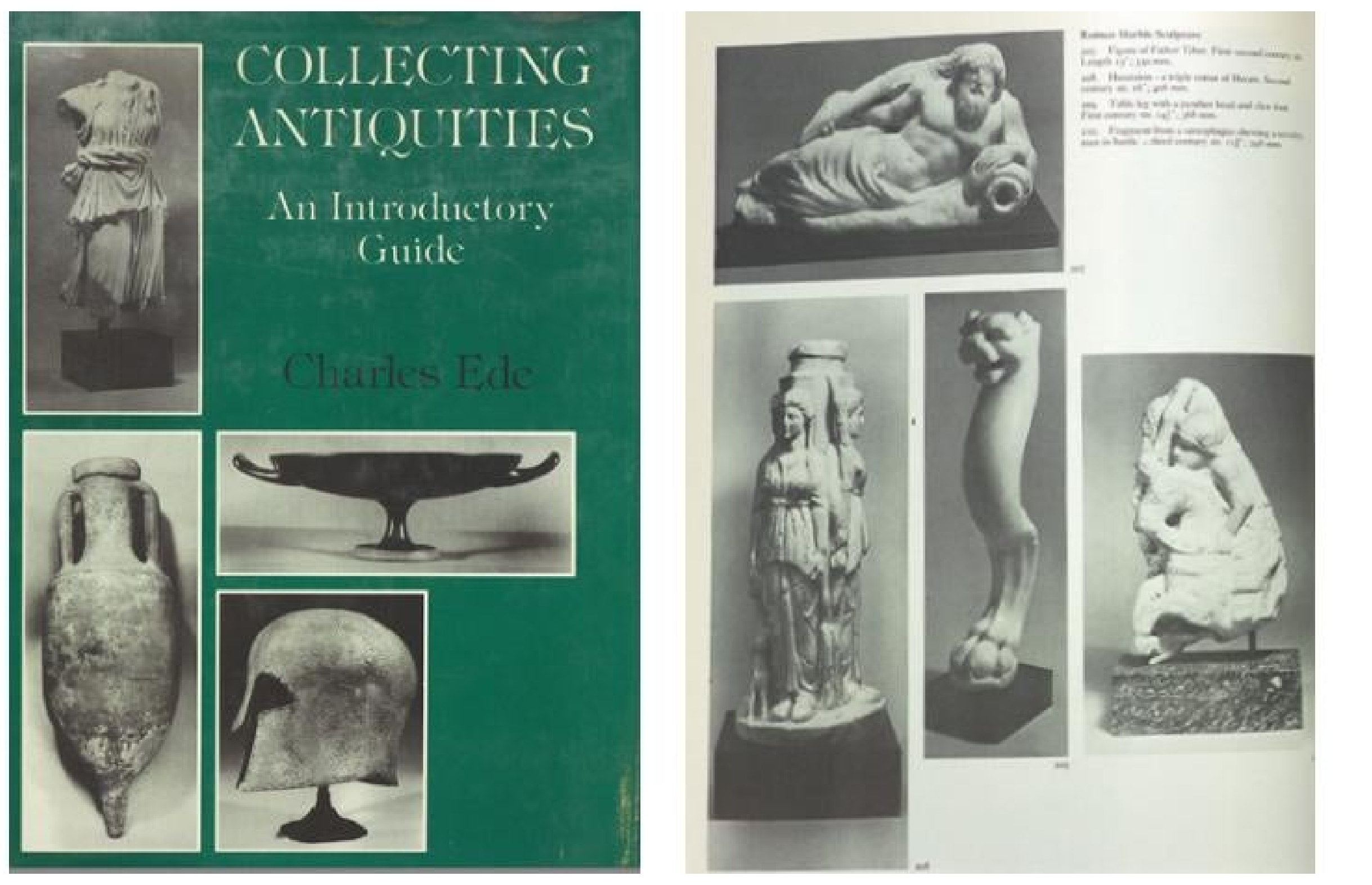
AT **TWO-THIRTY** P.M. PRECISELY

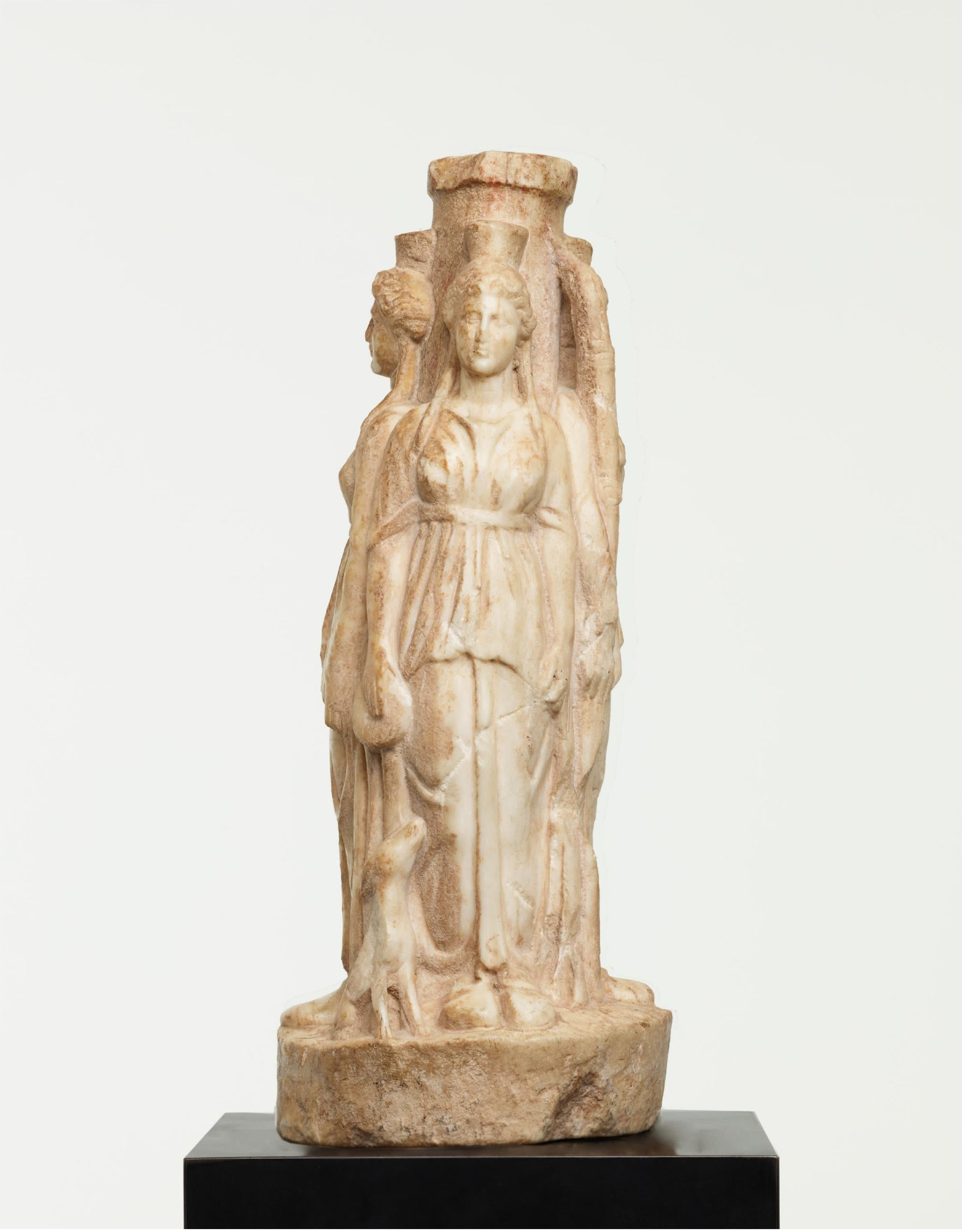
On View at least Two Days Previously (Not Saturdays)
Illustrated Catalogue (56 Plates) Price £1·75

**A Printed List of all Prices and Buyers' Names at this Sale can be supplied for 15p, and for all sales at low subscription rates**

Ill. 8. Sotheby's London, 10 July 1972, lot. 189.



Ill. 9. Charles Ede Gallery, *Collecting Antiquities*, *An introductory Guide*, London, 1976, p. 80, fig. 208.



# BUST OF A SATYR

ROMAN, FLAVIAN PERIOD, *CIRCA* LATE 1ST CENTURY AD

*ROSSO ANTICO* MARBLE

BUST AND PEDESTAL FROM THE 18TH CENTURY

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| HEIGHT: 62 CM. | WIDTH: 37 CM. | DEPTH: 23 CM. |
|---|---|---|

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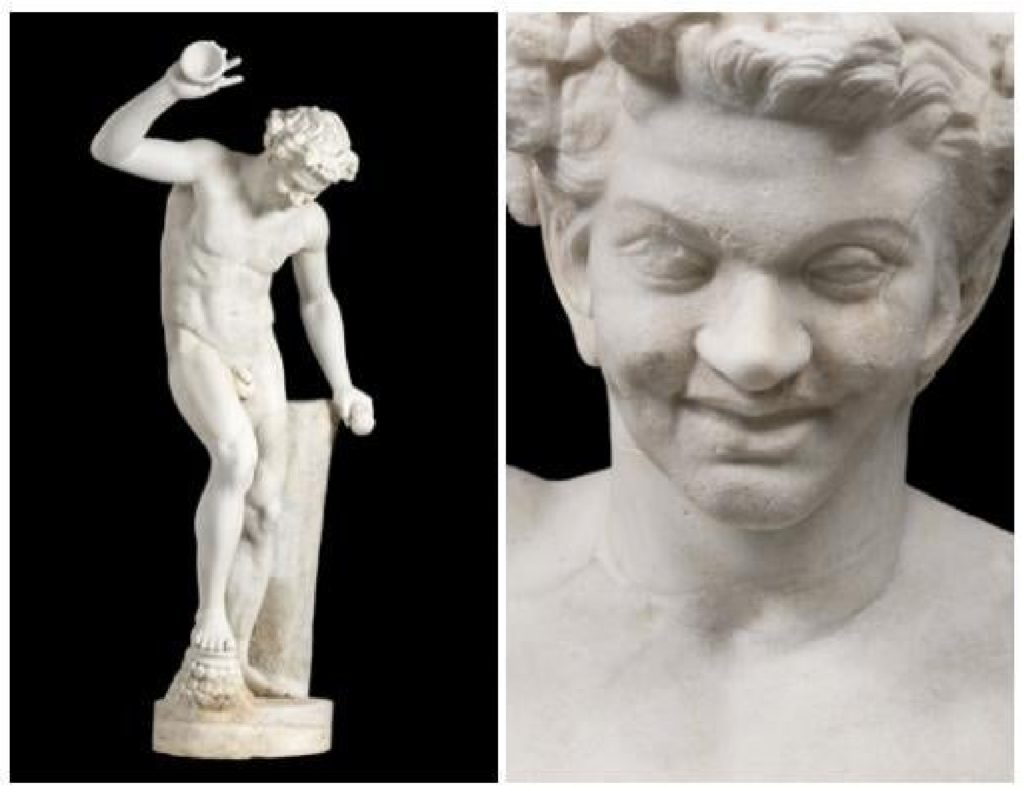
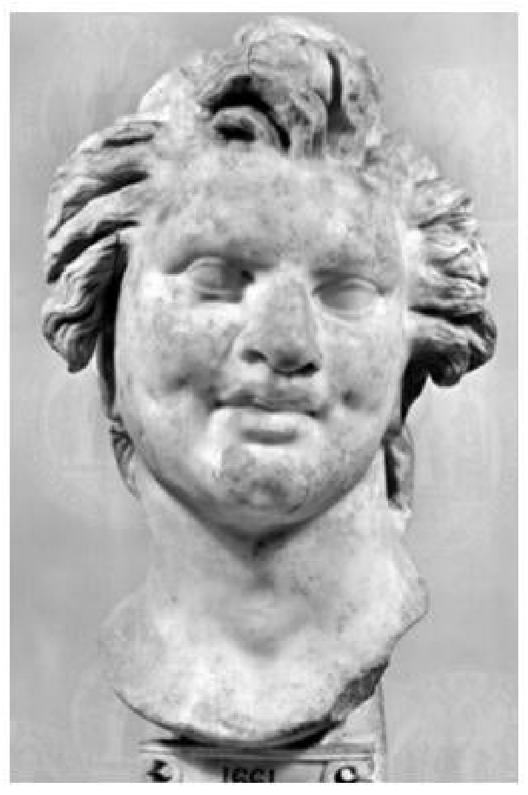
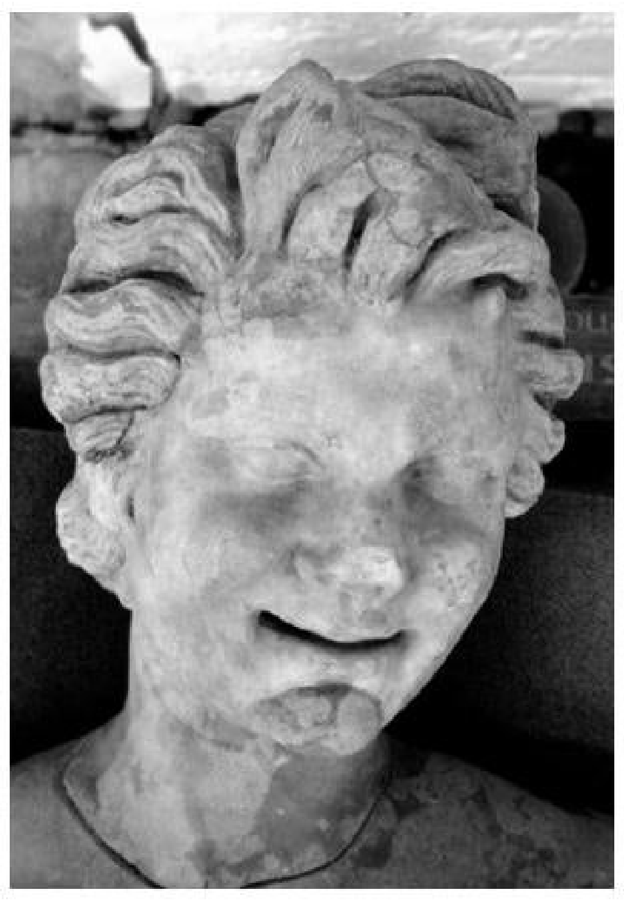
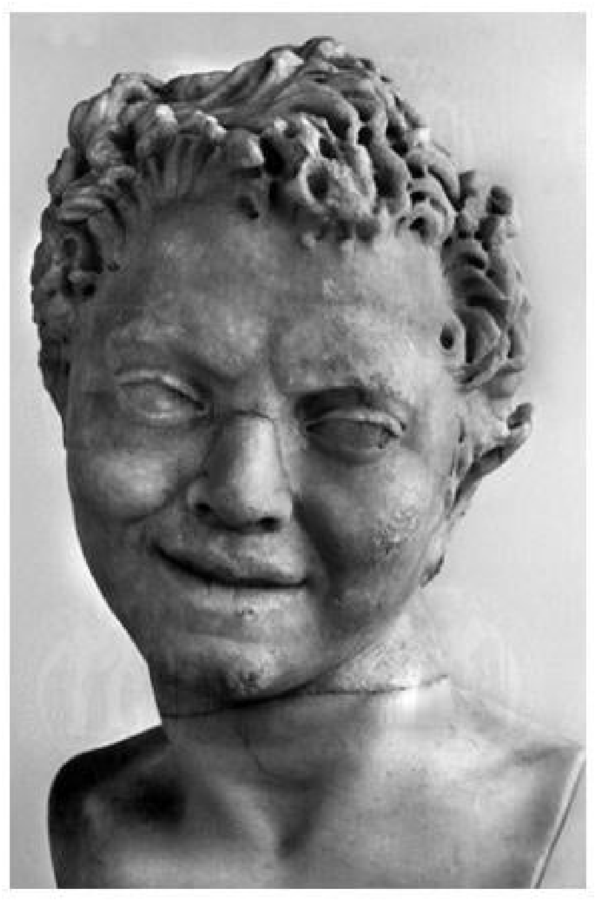
PROVENANCE:
PROBABLY COLLECTED BY JOHN SPENCER, 1ST EARL SPENCER (1734-1783),
ALTHORP, WEST NORTHAMPTONSHIRE.
SEEN BY C. VERMEULE AND D. VON BOTHMER IN JULY 1955 AT ALTHORP HOUSE.
BY CONTINUOUS DESCENT IN THE SPENCER FAMILY, ALTHORP, UNTIL AT LEAST 1973.
WITH PETER A. PAANAKKER (1925-1999), LOS ANGELES,
ACQUIRED IN THE UNITED KINGDOM, MID TO LATE 1970S.
THEN IN A PRIVATE COLLECTION, LOS ANGELES, ACQUIRED IN THE LATE 1980S.
BONHAMS LONDON, “ANTIQUITIES”, 3 APRIL 2014, LOT 50.

This beautiful red marble head depicts a young satyr. His youthful face is slightly turned to the left, highlighting his round, full face. Under a smooth but heavy forehead, his almond-shaped eyes are surmounted by a very thin eyebrow line, almost flat, joining on both side the base of a large nose with an almost geometrical tip. Even larger in its lower part, the nose is enclosed by two high cheekbones, under which two dimples are deeply carved. His mouth shows a clear smile, almost naughty, represented with two thick lips which ends go upwards. The mouth is ajar, letting the upper teeth visible. A full, round chin completes this visage, separated from the lower lip by a delicately carved dimple. This smile causes a contraction of the side muscles, accentuating the impression of fleshy cheeks.

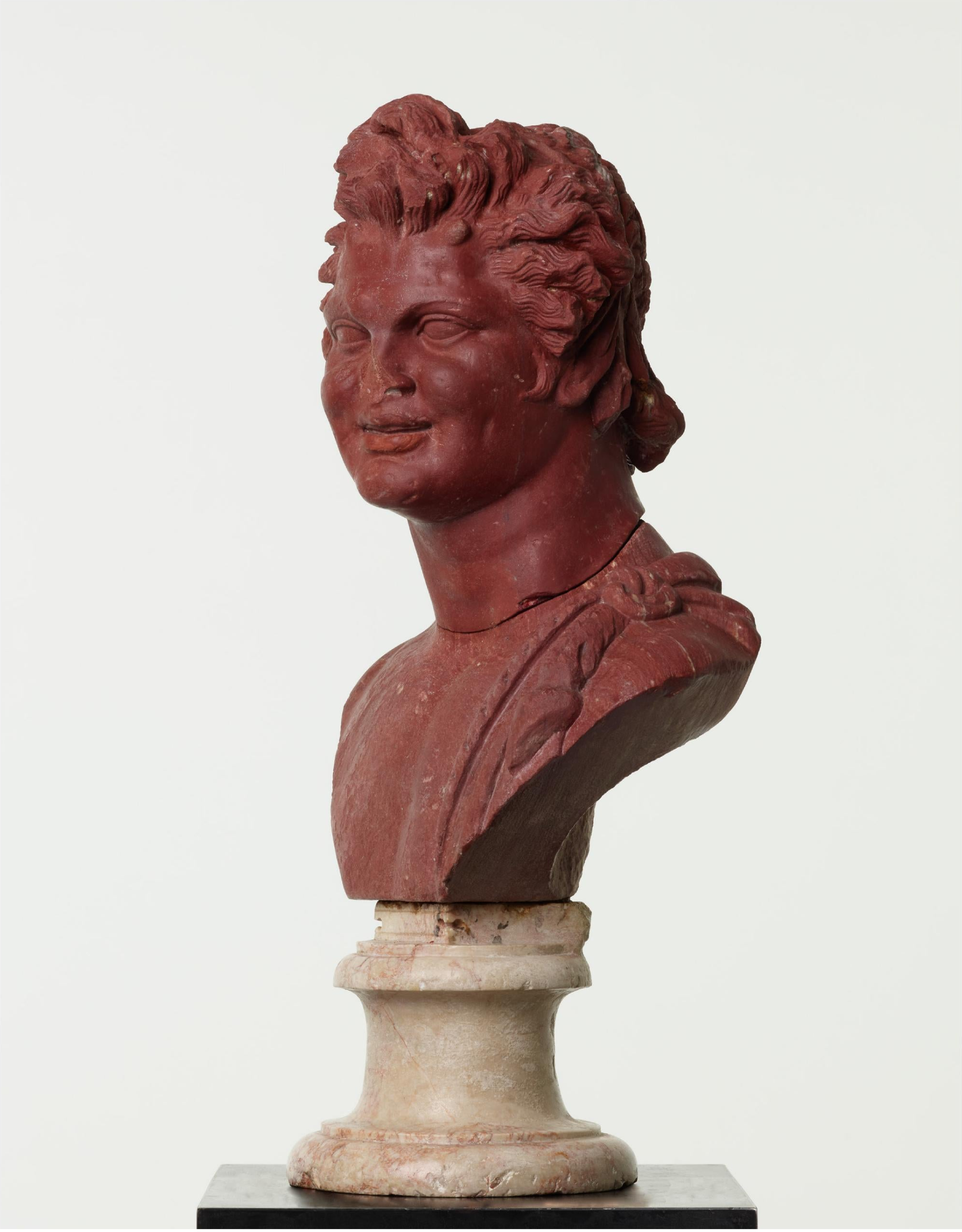
The stylized hair of our satyr is very dense, divided in thick strands presenting relatively the same girth. Within the locks, every hair is carved and presents an undulating movement, as if the wind were rushing through it. However, despite this apparent agitation of the hair, the coiffure seems extraordinarily ordinate. At the edge of this hair, two small, symmetric horns are placed in line with the eyes – these horns being the element indicating that this head is that of a satyr. The pointy ears, the other characteristic elements of the satyr iconography, are visible on either side of the head, partially covered by the hair mass. So as the head, the neck is thick and seems contracted, with a fleshy aspect.

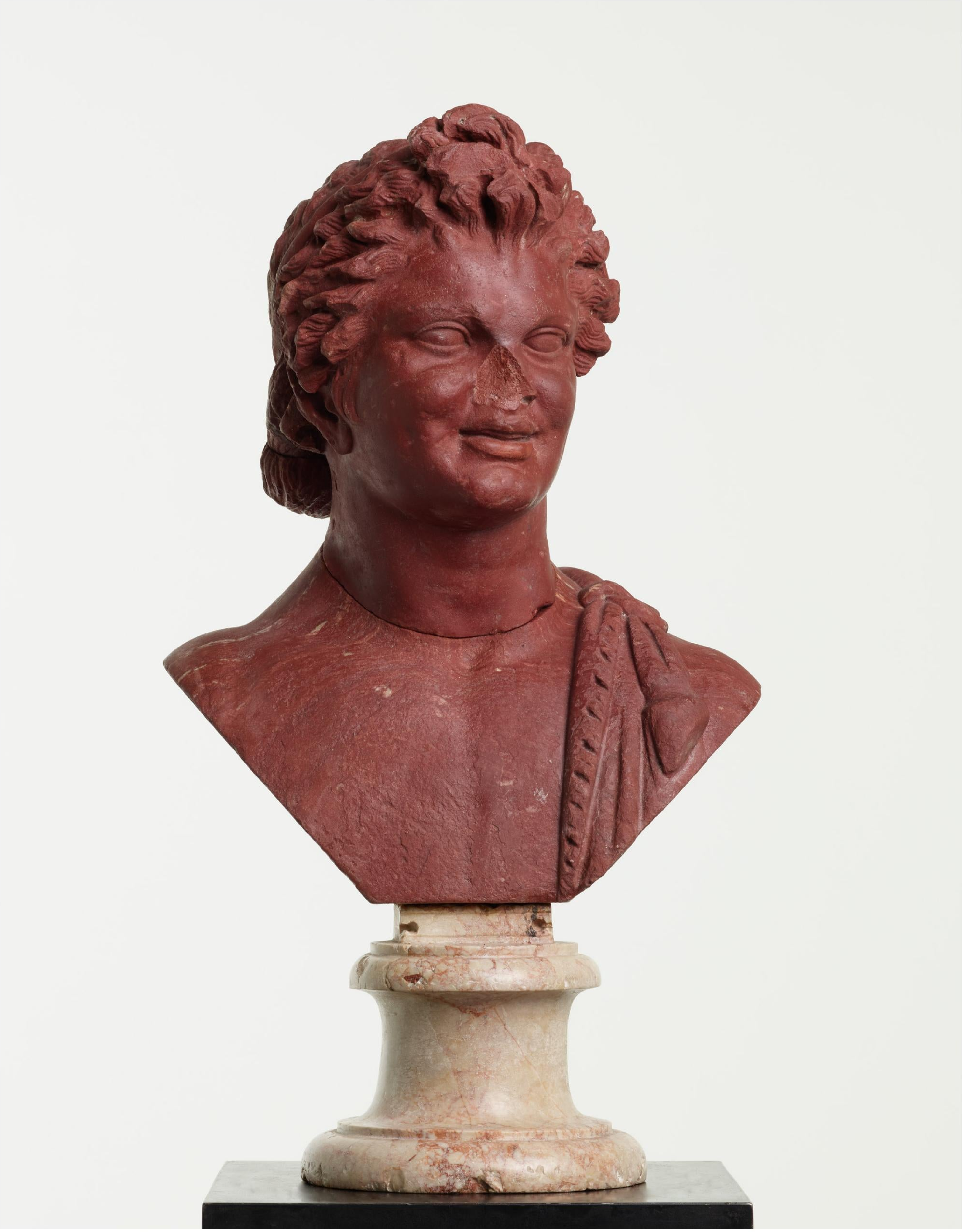


Ill. 1. Statue of a satyr, Roman, 1st - 2nd century AD, marble, H.: 155 cm. Villa Albani Torlonia, Rome, no. inv. MT 21.
Ill. 2. Head of a satyr, Roman, 1st - 2nd century AD, marble. British museum, London.

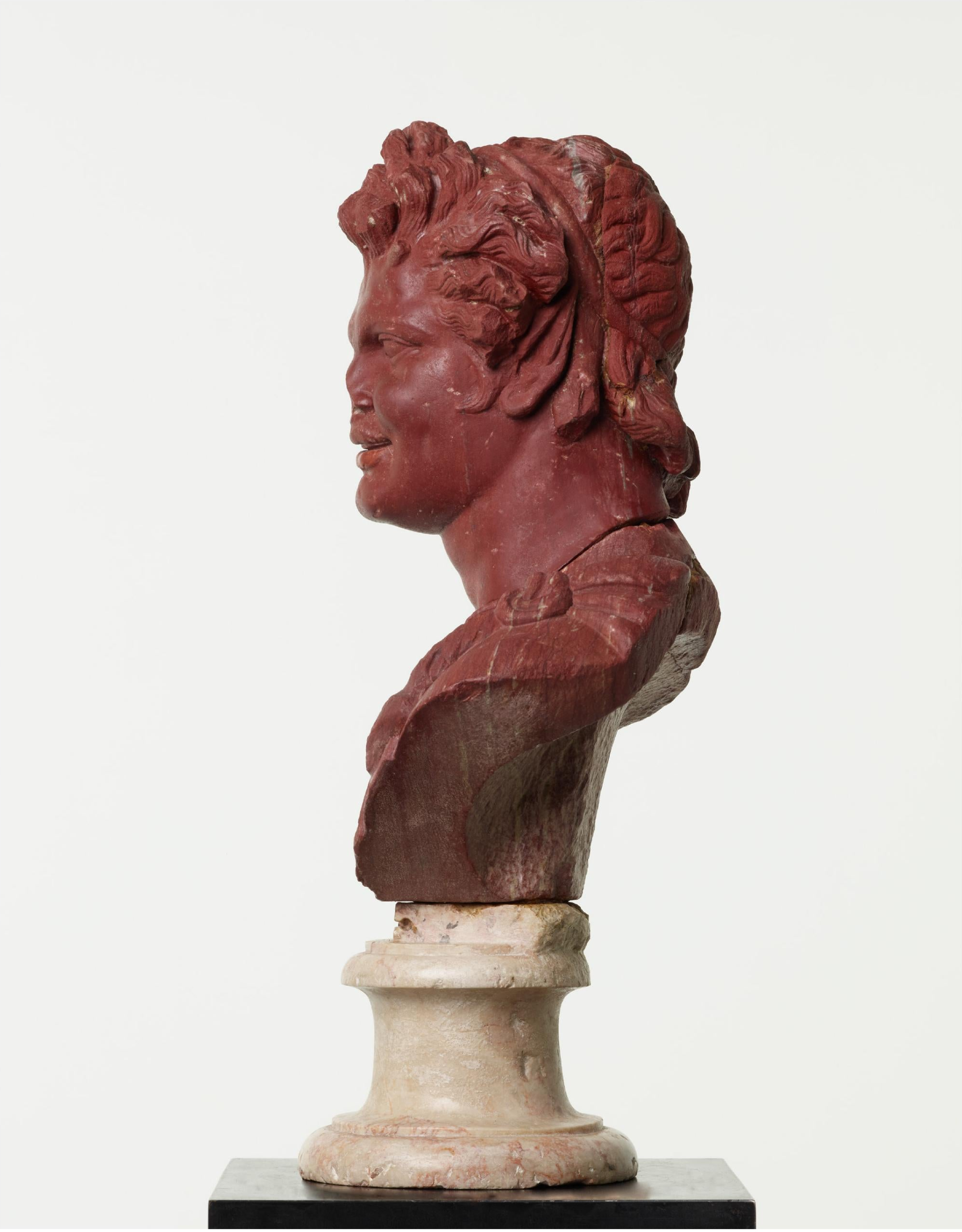


Ill. 3. Young satyr, Roman, 1st century AD, after a Hellenistic original, marble. British museum, Londres inv. no. 1973,0103.8.
Ill. 4. Head of a satyr, Roman, 1st - 2nd century AD, marble. Private collection, Castle Howard, Yorkshire, England.

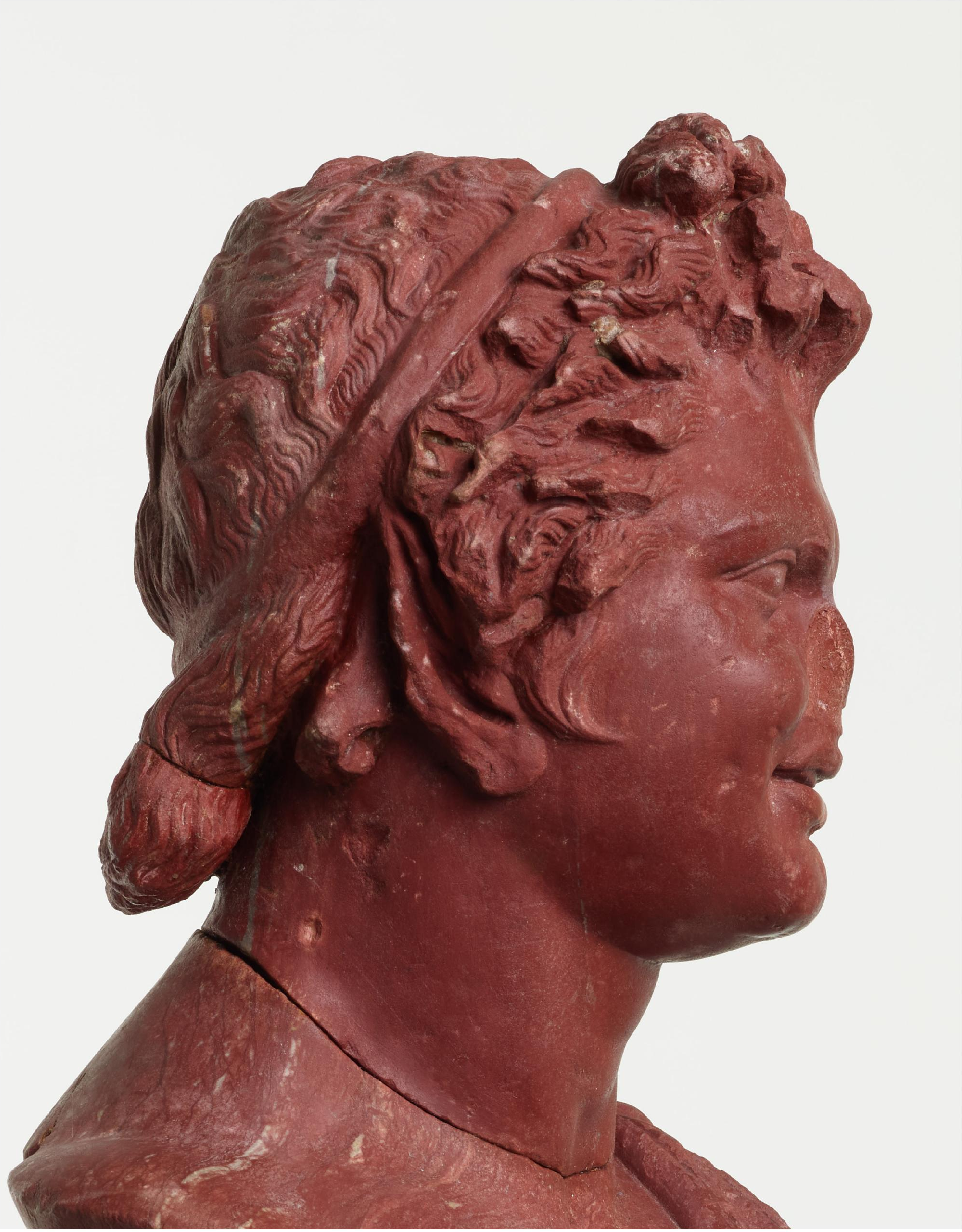
The antique head has been completed with an 18th century *rosso antico* bust and a marble pedestal. Originally, our satyr head was very likely part of a large statue depicting him with an animal-skin garment attached around his shoulder. This head pertains to a satyr type, based on a Hellenistic original known from at least five extant Roman copies, including one in the villa Albani (ill. 1), that shows, indeed, similar features such as the contracted muscles of the cheeks, which is a characteristic element of the iconography of the laughing satyr. Many examples of statues depicting a laughing satyr are known, notably in the museums and in a private English collection (ill. 1-4).

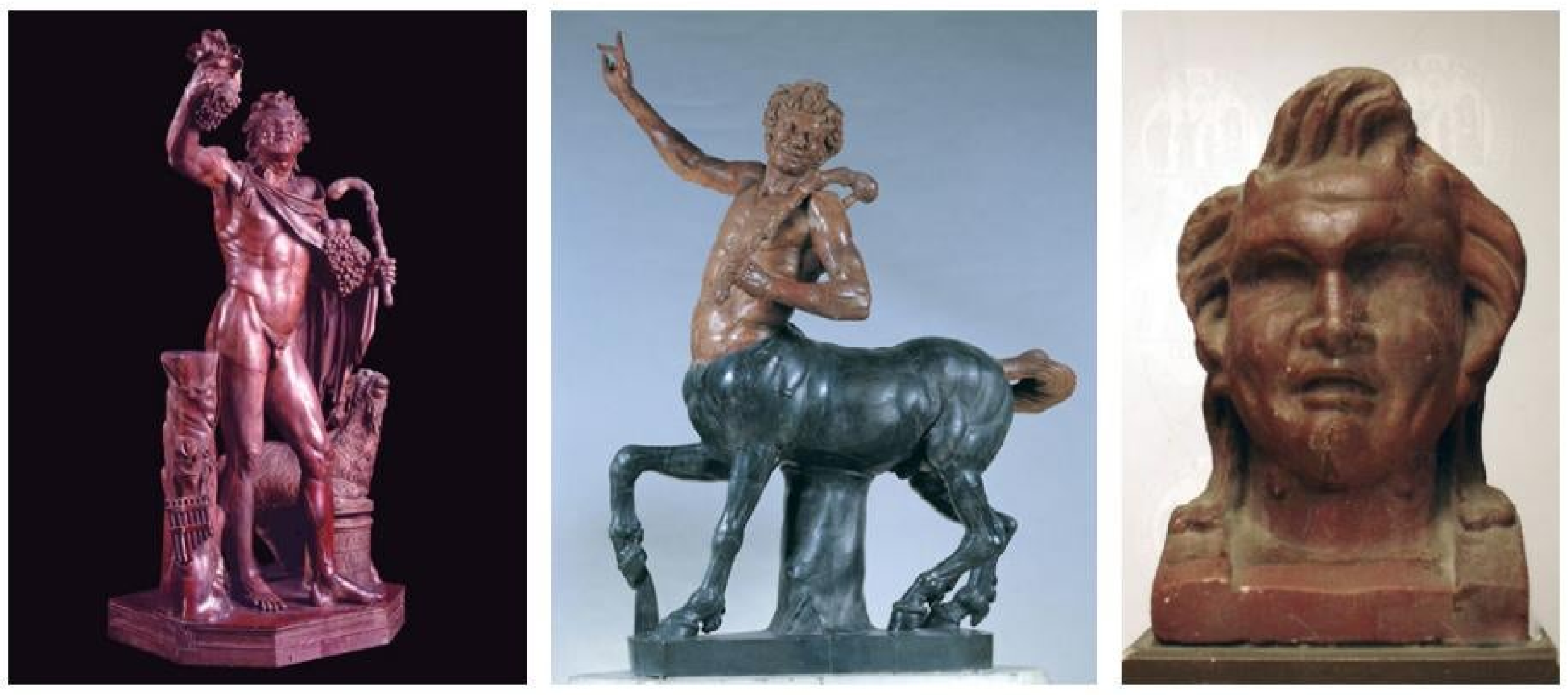
The type of marble used for our splendid sculpture is a red-colored marble type called *rosso antico*, a fine grained, highly-compacted limestone ranging in color from a light red to a dark purple quarried in Taenarum, modern day Cape Matapan in the Peloponnese, hence its Latin name *marmor taenarium*. The first use of this type of marble is attested in the 13th century BC, for vases and oil lamps. It is only under Domitian's and Hadrian's reigns that the use of red marble reaches its peak. Due to it difficult extraction, the material remains rare, nevertheless, its use spreads out of the Roman Empire's borders. It thus becomes a symbol of its patron's wealth and can be used in the making of very precious artworks. Amongst these beautiful objects, we can cite other examples of life-size statues representing satyrs, two in Rome, and one satyr herm in Berlin (ill. 5-7).





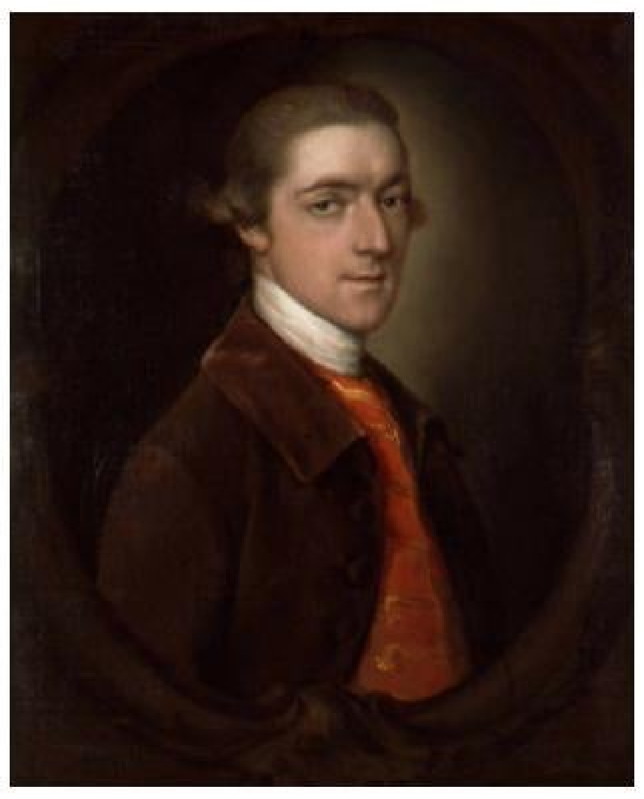




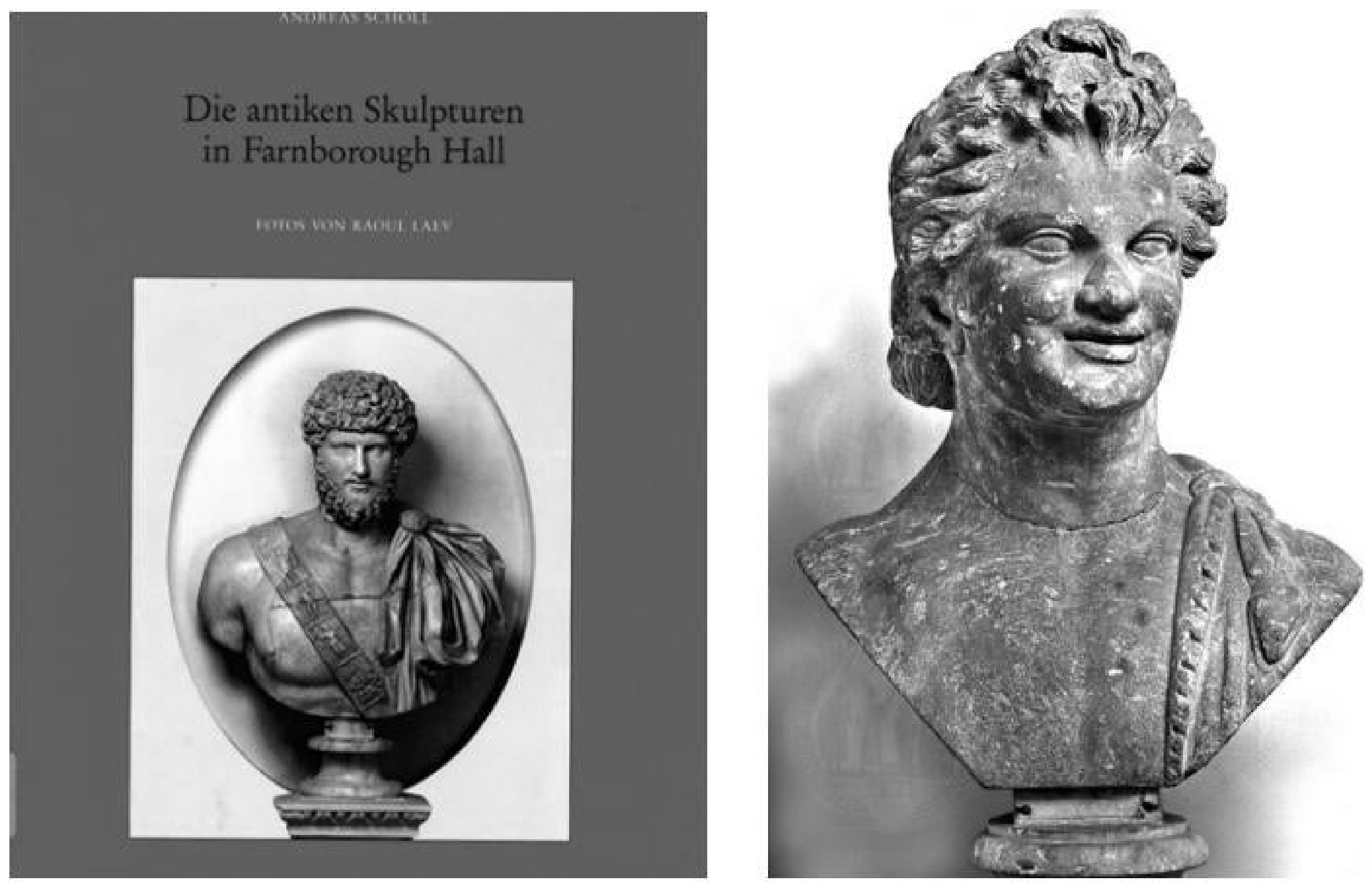


Ill. 5. Faun, Roman, 2nd century AD, after a Hellenistic original, *rosso antico* marble. Musei Capitolini, Rome, inv. no. MC0657.
Ill. 6. Statue of a centaur, 2nd century AD, *rosso antico* marble and black marble. Galleria Doria Pamphilj, Rome.
Ill. 7. Herm bust of a satyr, Roman, 2nd century AD, *rosso antico* marble. Antikensammlung, Berlin, inv. no. Sk 273.

This bust was likely collected by John Spencer, 1st Earl Spencer (1734-1783) during his Grand Tour in the 1760s (ill. 8). Vermeule and Von Bothmer saw it during their visit to Althorp House on July 1955; they described mentioning the old restorations: "*Replica of the Head of the Polyclitan Pan […]. The right horn, the back of the head including the satyr's ears, and the bust with nebris are restored*". Like their relatives, the Dukes of Marlborough, the Spencers were voracious collectors of ancient art. The notebooks of John, 2nd Earl Spencer (1758-1834), recount his penchant for the ancient world and his travels around Italy. Althorp, the Spencer's ancestral home in West Northamptonshire where this bust resided until at least 1973, was also home to Lady Diana Spencer from the early 1970s until her marriage to the Prince of Wales. The satyr bust was then acquired in the 1970s by the Los Angeles businessman Peter A. Paanakker (1925-1999). It was next part of a private collection of Los Angeles, acquired in the late 1980s, until April 2014 when the sculpture was sold at Bonhams London. It remained in an English private collection until present day.



Ill. 8. John Spencer (1734-1783)



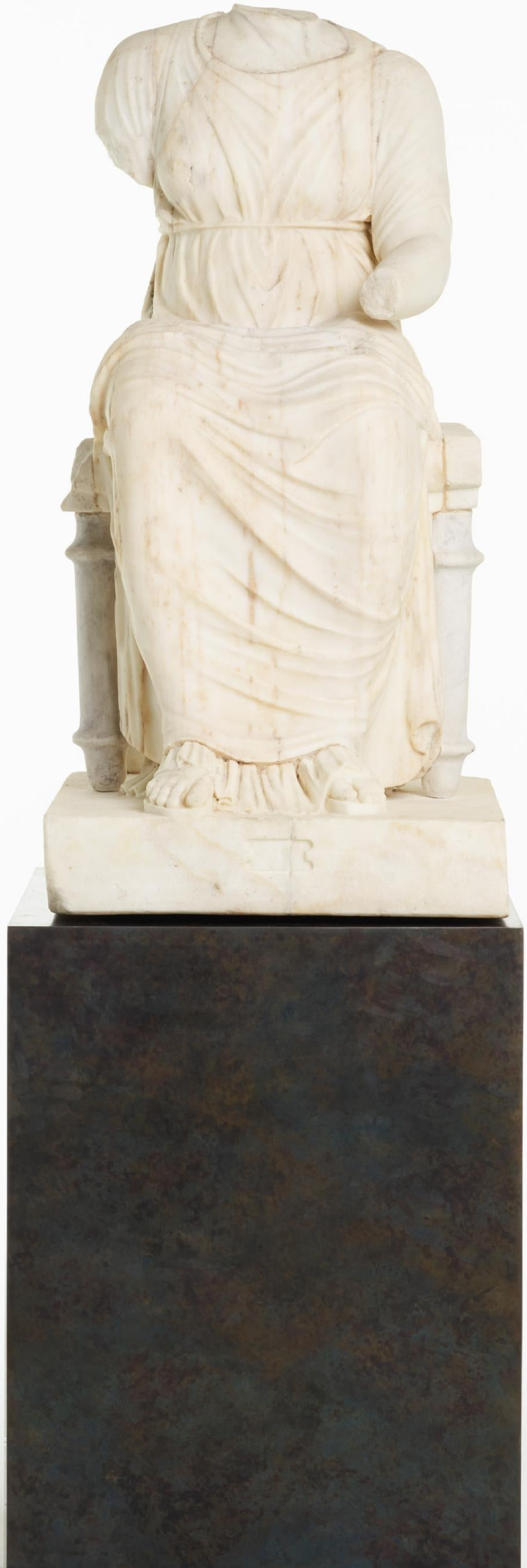
Ill. 9. A. Scholl, 1995, p. 12-13, no. A2, pl. 1,3.

Publications:

- C. Vermeule and D. Von Bothmer, *American Journal of Archaeology*, October 1956, vol. 60, p. 322.
- A. Scholl, ed., *Die antiken Skulpturen in Farnborough Hall sowie in Althorp House […]*, Mainz am Rhein, 1995, p. 12-13, no. A2, pl. 1,3 (ill. 9).
- Arachne Online Database no. 1060644.

Exhibitions:

- Art Institue of Chicago, *Dionysos Unmasked*, 11 June 2015-15 February 2016.
- Art Institute of Chicago, *Of Gods and Glamour: The Mary and Michael Jaharis Galleries*, 14 June 2016-19 April 2022.



# SEATED GODDESS

ROMAN, 1ST - 2ND CENTURY AD

MARBLE

BASE, SEAT, FEET, ARMS AND NECK RESTORED IN THE 18TH CENTURY

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HEIGHT: 86 CM. WIDTH: 56.5 CM. DEPTH: 43 CM.

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PROVENANCE:
FORMERLY IN THE ITALIAN COLLECTION OF CHEVALIER PIETRO NATALI, ROME.
ACQUIRED IN 1766 BY GIOVANNI LUDOVICO BIANCONI (1717-1781)
ON BEHALF OF FREDERICK II, KING OF PRUSSIA (1712-1786).
IN BARTOLOMEO CAVACEPPI'S WORKSHOP FROM 1766/1767 TO 1768.
THEN IN THE GRAND GALLERY OF CHARLOTTENBURG PALACE, BERLIN, FROM 1770.
TRANSFERRED TO THE ROYAL MUSEUM OF BERLIN,
NOW KNOWN AS THE ALTES MUSEUM, FROM 1832 TO 1922.
WITH SPINK & SON, LONDON, FROM 1925 TO AT LEAST 1928.
IN THE COLLECTION OF TRADER KENNETH JOHN HEWETT (1919-1994), LONDON.
THEN IN AN ENGLISH PRIVATE COLLECTION FROM 1994 UNTIL THE PRESENT DAYS.

This very lovely sculpture made of white marble, smaller than life, represents a feminine deity sitting on a seat. While the body and drapery of the young woman are ancient, the seat, the base and the toes are 18th century restorations. The goddess is wearing a *chiton*, a light tunic widely worn in Antiquity. A thin cord girds her torso just below her chest, creating several delicate, finely sculpted folds and giving an interesting impression of matter. The excess matter can also be seen under her arms, showing the artist's attention to detail. Her chest is subtly prominent, accentuated by the belt. Her arms are covered by sleeves that end above the elbow. Small pins are still visible on the sleeve covering what remains of the left arm. A thicker *himation* covers her tunic, settling over the deity's legs and falling to her feet. The thicker folds wonderfully convey the impression of thickness specific to the woollen mantle, which was very popular at the time. The gorgeous portrayal of the drapery, with different levels of thickness overlaying each other while leaving the goddess' body subtly visible, attests to the quality of the workmanship. The left arm, partly conserved, is held horizontally, indicating that our deity very likely once held an attribute. The right arm is now missing, but it is possible to imagine that it once lay along her right leg, and that her right hand held some other object.

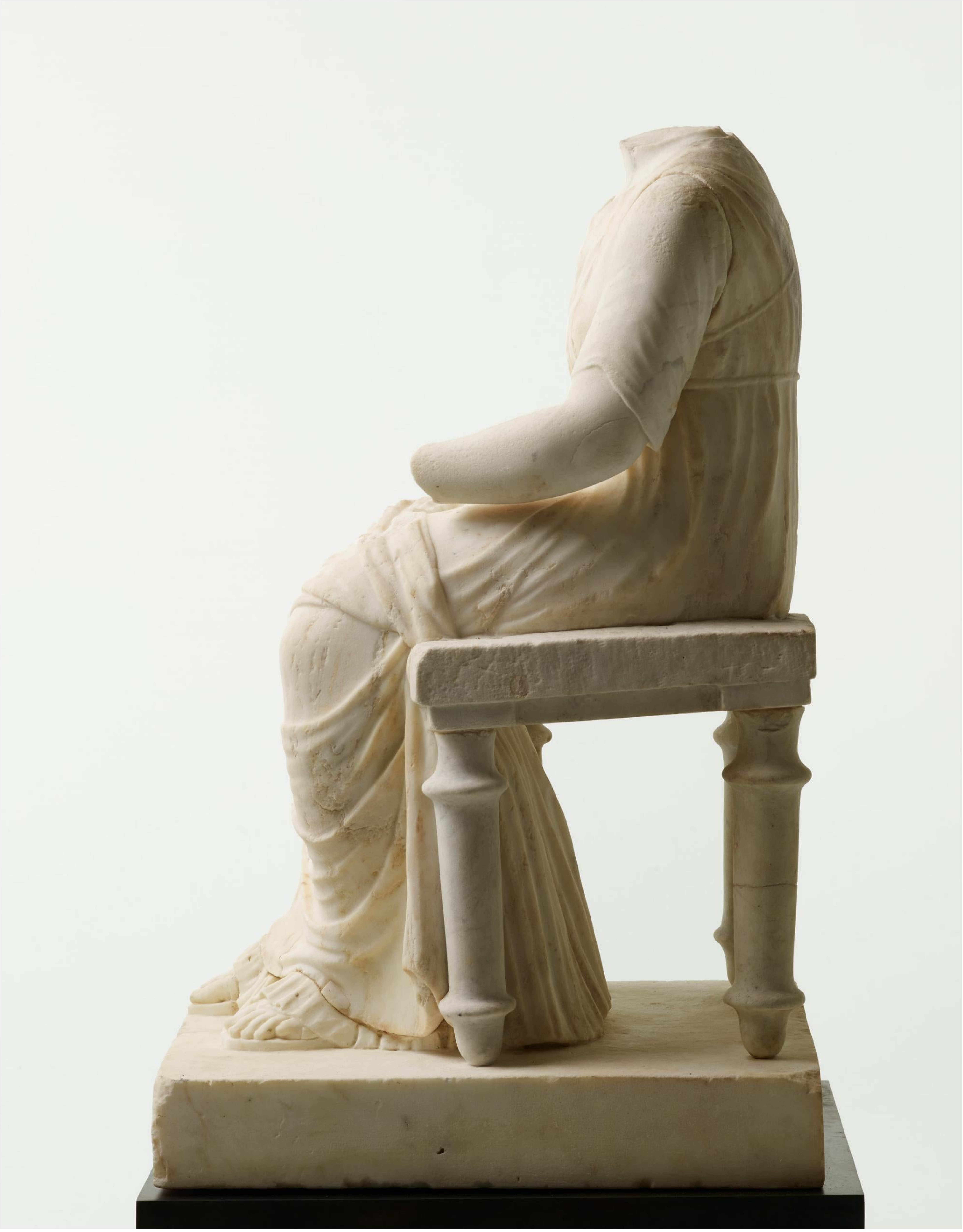
The rest of the sculpture is a free interpretation by the famous italian restorer Bartolomeo Cavaceppi (1716-1799), who worked on it from 1766/1767 to 1768. The stool on which our goddess is seated is simply sculpted. Its large, circular feet are devoid of any decoration, as is the rectangular seat. Cavaceppi harmoniously placed her feet, also shaped by his hands, under the *himation*, adorning them with fine sandals.

Finally, the rectangular base, also an 18th-century addition, supports the entire statue, becoming an individual sculptural feature in keeping with the taste of the collectors of the time.

It is difficult to definitively identify the subject of our work, or the context of its creation. However, due to its size and the subject represented, we could guess that this sculpture was originally placed in a temple and dedicated to the local deity. The iconography of seated goddesses can be traced back to classical Antiquity. The goddesses generally held their main attributes in their hands. The most famous examples are the seated goddesses adorning the pediments of the Parthenon (ill. 1). Another gorgeous example conserved in Atlanta, but representing a masculine figure, dovetails with the typology and exhibits the same type of ancient seat that probably inspired Cavaceppi for his restoration (ill. 2).

Ill. 1. East pediment of the Parthenon, Greek, 438-432 BC, marble, H.: 123 cm. British Museum, London, inv. no. 1816.0610.
Ill. 2. Seated Figure, Greek, 350-325 BC, marble, H.: 96.5 cm. Michael C. Carlos Museum, Atlanta, inv. no. 2003.005.001.

In the Roman world, the main goddesses represented seated holding their attributes were the "major" goddesses, *i.e.*, Juno, Cybele and Ceres, who were depicted on thrones (ill. 3). The Muses were also commonly sculpted sitting down, generally languishing on a rock (ill. 4) and also holding their attributes in their hands. Finally, more rarely, some important Roman public figures had themselves portrayed sitting, as shown by a magnificent example from Rome (ill. 5). It is thus difficult to definitively identify our sculpture due to the lack of attributes, which allowed the successive



artists and owners who came into contact with it a certain freedom in its attribution.

Our delicate statue is thus a gorgeous example of the dexterity of the artists of the Roman era, who took inspiration from Greek originals to produce high quality works. The white marble exhibits a delicate patina revealing the original surface and attesting to the passing of time.

Ill. 3. Seated Cybele, Roman, *circa* AD 50, marble, H.: 162 cm. Getty Villa Museum, Los Angeles, inv. no. 57.AA.19.
Ill. 4. Calliope, Roman, 2nd century AD, marble, H.: 129 cm. Museo Pio Clementino, Vatican, inv. no. MV.312.0.0.

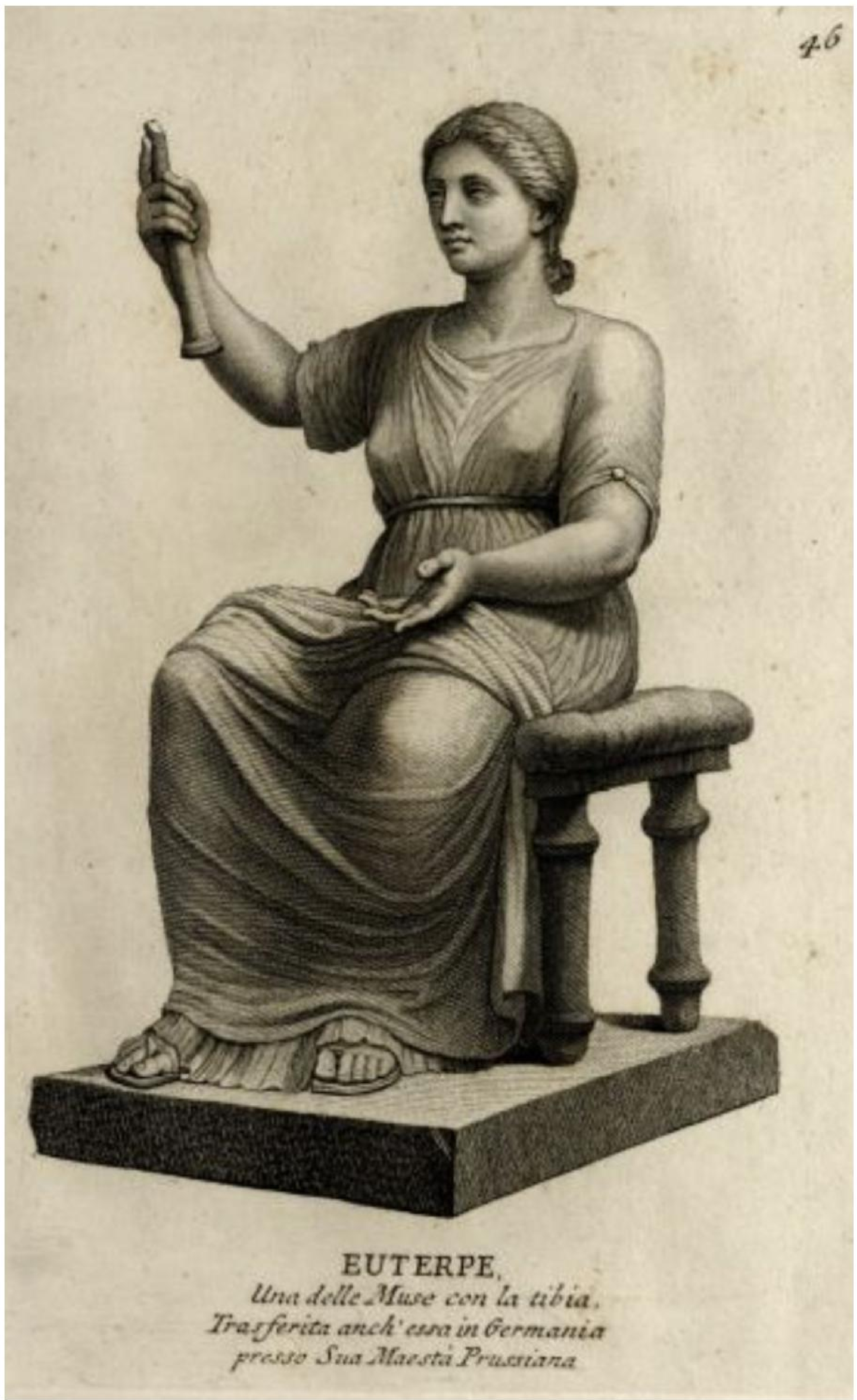
Ill. 5. Seated statue of Helena, mother of Constantine I, Roman, 2nd century AD, marble, H.: 121 cm. Musei Capitolini, Rome, inv. no. 496.

Our sculpture is thus exceptional in its dimensions, the quality of its workmanship and its state of conservation, but also in its important provenance. Its history can be traced back to the 18th century, when it was in the collection of the knight Pietro Natali in Rome.

The work was then acquired by the Italian physicist and diplomat Giovanni Ludovico Bianconi (1717-1781) on behalf of King Frederick II of Prussia (1712-1786). Having received a strict education that focused only on politics and the art of war, Frederick II was introduced to the arts very late in life. It was only after his first marriage in 1733 that he discovered literature, philosophy, music, sculpture and painting. He surrounded himself with men of letters and philosophers, as well as advisers, whom he tasked with acting as patrons and amassing his collection. Sent to the four corners of the world, they revealed to him the artistic and intellectual life of the great courts of Europe and arranged for many artists to go to the Prussian court. Thus, Bianconi came to work for the Prussian king. The start of his collection was formed in around 1750 and it grew over the centuries. In 1766, Bianconi bought several statues from Pietro Natali's collection – 27 in total, according to Winckelmann – including our seated statue.

Perhaps on merits alone, or upon the advice of his friend Winckelmann, Bianconi called upon one of the most famous Italian artists of the time, Bartolomeo Cavaceppi (1716-1799), to alter the sculptures to suit the taste of their future owner. Winckelmann thus wrote that all the pieces Bianconi acquired in 1766 were transferred to Cavaceppi's workshop in 1766/1767.

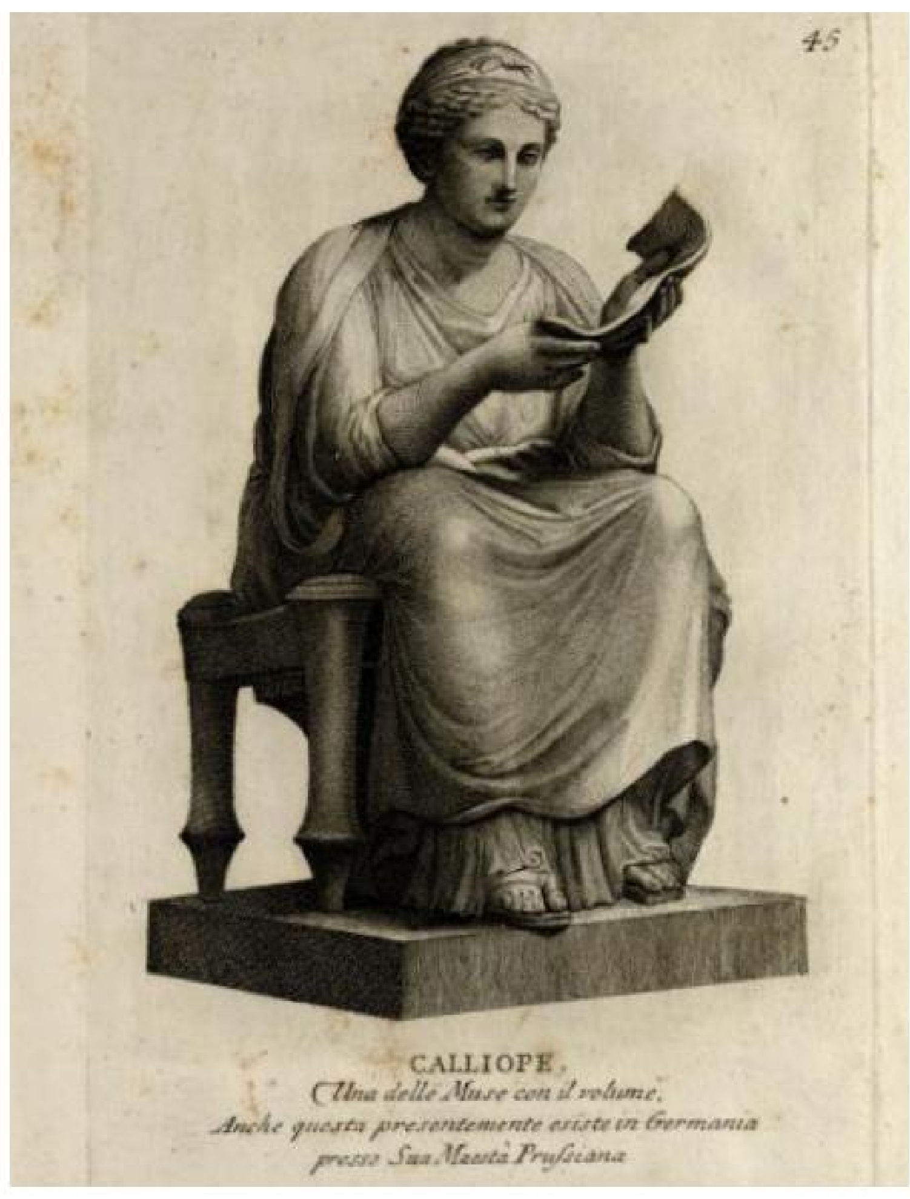
Our statue was restored as the muse Euterpe, as can be seen in Cavaceppi's magnificent engraving contained in the first volume of his famous *Raccolta d'antiche statue busti bassirilievi ed altre sculture restaurate da Bartolomeo Cavaceppi sculture romano* (ill. 6). Our sculpture remained in his workshop until Bianconi received the export licence, which was issued on 23 December 1768, making it possible for the work to travel to Prussia.


46
EUTERPE,
Una delle Muse con la tibia.
Trasferita anch' essa in Germania
presso Sua Maestà Prussiana

Ill. 6. Bartolomeo Cavaceppi, *Raccolta d'antiche statue busti bassirilievi ed altre sculture restaurate da Bartolomeo Cavaceppi scultore romano*, Vol. I, 1768, pl. 46.

In this way, our seated statue came to Charlottenburg Palace in Berlin in 1770. The palace, built for Sophie Charlotte of Hanover in 1695, was a royal residence until 1888. Under Frederick II, works were carried out and a new wing was constructed. The palace was later abandoned by the royal family in favour of Sanssouci Palace in Potsdam, but a large part of their collection remained there until it was transferred to the Royal Museum of Berlin.

In Matthias Oesterreich's works describing the collections of the King of Prussia, the first of which dates back to 1773, our sculpture was renamed "Seated Diana" and indicated as being located in the Grand Gallery, also known as the ballroom. When it was purchased, Seymour Howard explained that it belonged to a series of four works representing Ceres, Fortuna, Euterpe (our sculpture) and Calliope (ill. 7). When they arrived in Berlin, our sculpture and that of Ceres were placed on either side of the fireplace. Fortuna was given to the king's brother, Henry of Prussia, while Calliope was placed in their other residence, Sanssouci Palace.

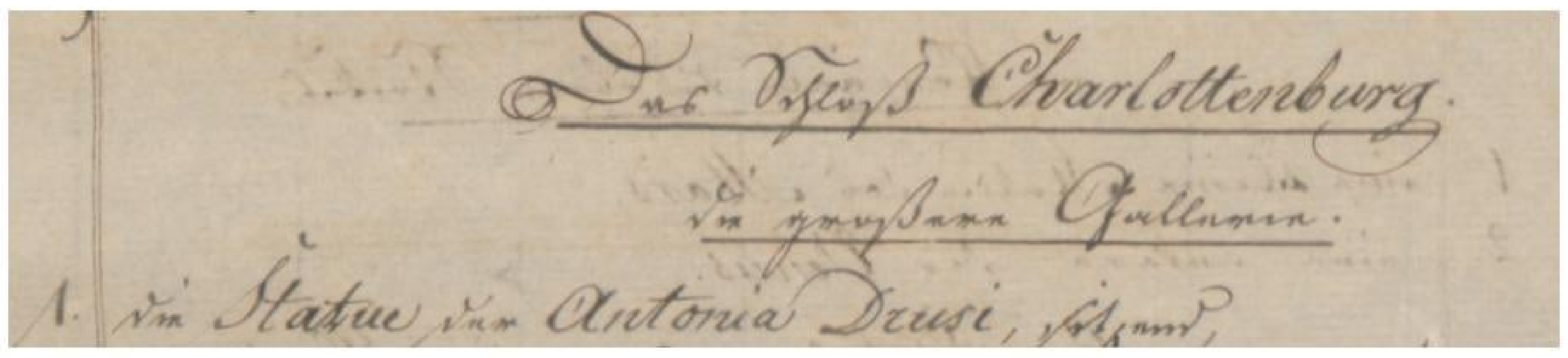

45
CALLIOPE,
Una delle Muse con il volume,
Anche questa presentemente esiste in Germania
presso Sua Maestà Prussiana

Ill. 7. B. Cavaceppi, Raccolta d'antiche [...], Vol. I, 1768, pl. 45.

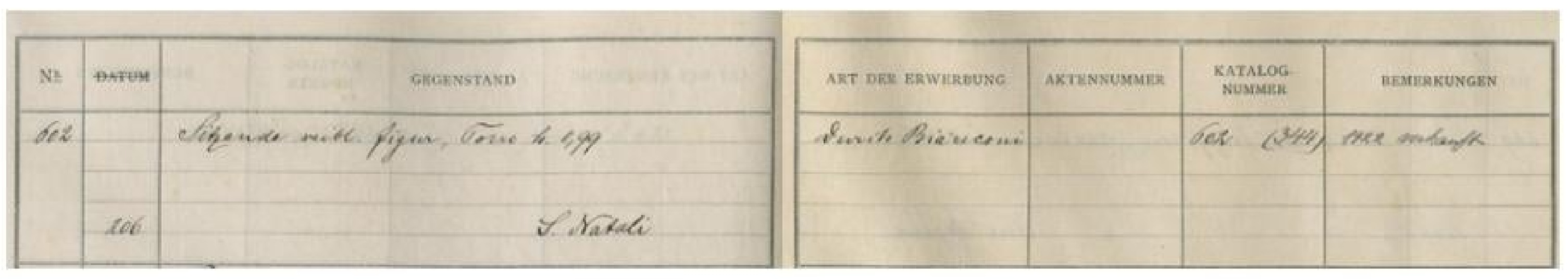
Thus, all the works Bianconi bought for Frederick II of Prussia were decorative and gorgeously executed, but they were also selected based on scientific criteria and a desire to amass a consistent collection of major pieces.

Our sculpture then joined the collections of the Altes Museum, then known as the Royal Museum of Berlin. Built under Frederick II, it was inaugurated in 1830 and primarily housed the collections of the Prussian royal family. The establishment of the museum was conceived by Aloys Hirt and supported by the king. In 1824, Hirt drew up an inventory of the works that would make up the collections of the new museum, paying particular attention to those in need of restorations. A first letter dated 17 September 1824 and addressed to Minister Altenstein reads: "Ancient sculptures that need to be repaired before being placed in the museum" and mentions our sculpture as no. 32, not as "Seated Diana", but "Statue of Antonia Drusi, seated". The same year, the sculptor Christian Daniel Rauch, tasked with those restorations, also mentioned our sculpture in the list of works that needed his attention (ill. 8). Ultimately, our work was not included in Rauch's ledger, which indicates that he probably did not work on it.

From 1832, our seated goddess was finally placed among the collections of the Royal Museum under inventory number Sk 602 (Ill. 9). Alexander Conze's drawing, in his description of the works of the museum, shows that our sculpture was not, in fact, restored by Rauch, as it is identical to Cavaceppi's drawing of 1768. However, it was renamed "Seated feminine figure", since its original attribution, without taking the modern restorations into account, was uncertain. In the museum's inventory, the statue is noted as having been sold in 1922.



Das Schloß Charlottenburg.
die großen Gallerie.
1. die Statue der Antonia Drusi, sitzend,

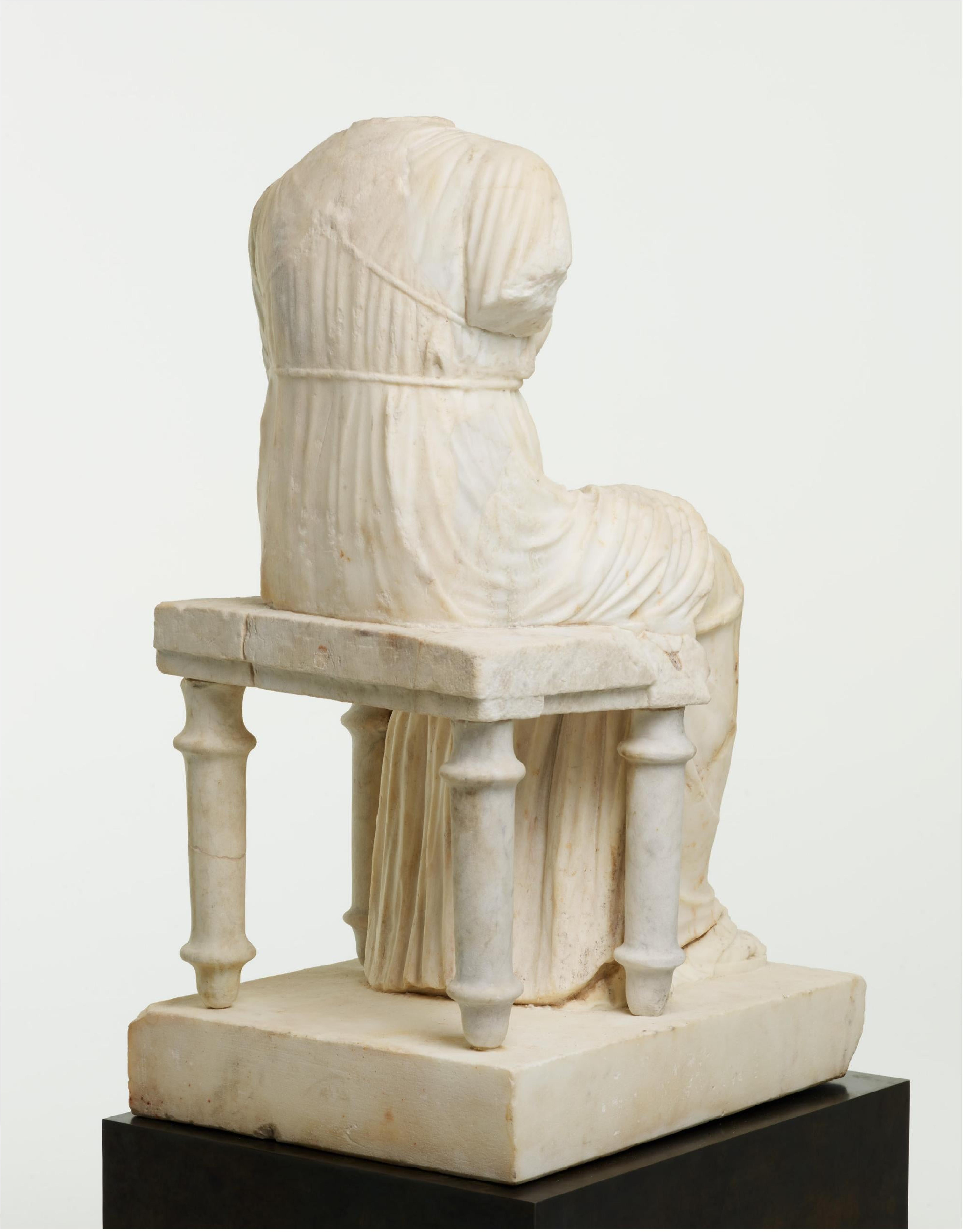


| Nr. | DATUM | GEGENSTAND | ART DER ERWERBUNG | AKTENNUMMER | KATALOG-NUMMER | BEMERKUNGEN |
|---|---|---|---|---|---|---|
| 602 | | Sitzende weibl. Figur, Torso h. 1,49 | durch Bianconi | | 602 (344) | 1922 verkauft |

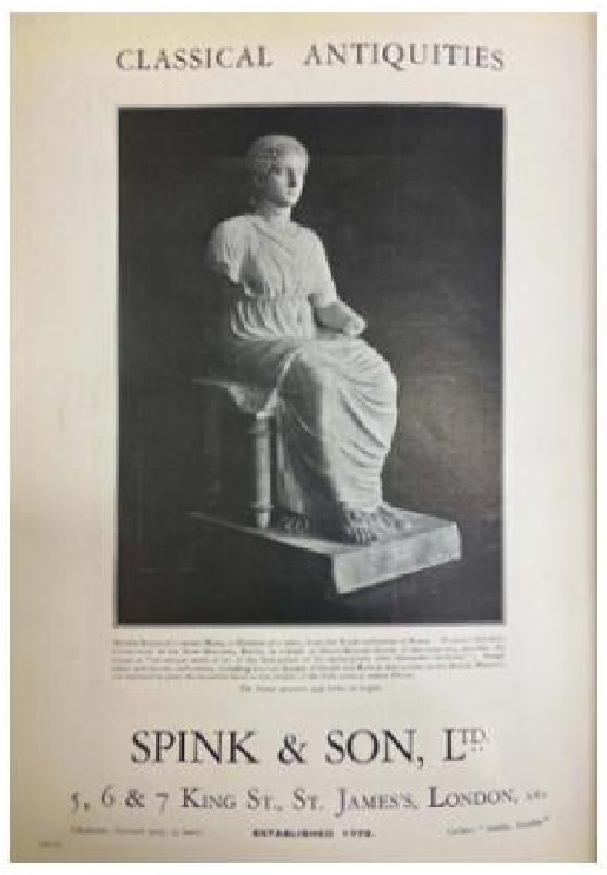
Ill. 8. SPSG, Hist. Akten, Nr. 155, Bl. 21 verso, 1824.
Ill. 9. Inventory of the Altes Museum, sk. 602.

In 1925, the sculpture was acquired by art traders Spink & Son. In March of that year, an image of it was published in *The Antiquarian Quarterly*, which presented the auction house's stand out lots. It was then described as a sculpture of Demeter, and its provenance as ancient Greece. An advertisement in the February 1928 issue of *The Burlington Magazine* shows that some of the restorations were removed, but the head was conserved (ill. 10). It, too, would eventually be removed and sold separately, as attested by another of Spink & Son's advertisements in the August 1929 issue of *The Burlington Magazine.*

Our statue was then added to the collection of the trader Kenneth John Hewett (1919-1994 - ill. 11). Having received a modest education, Hewett



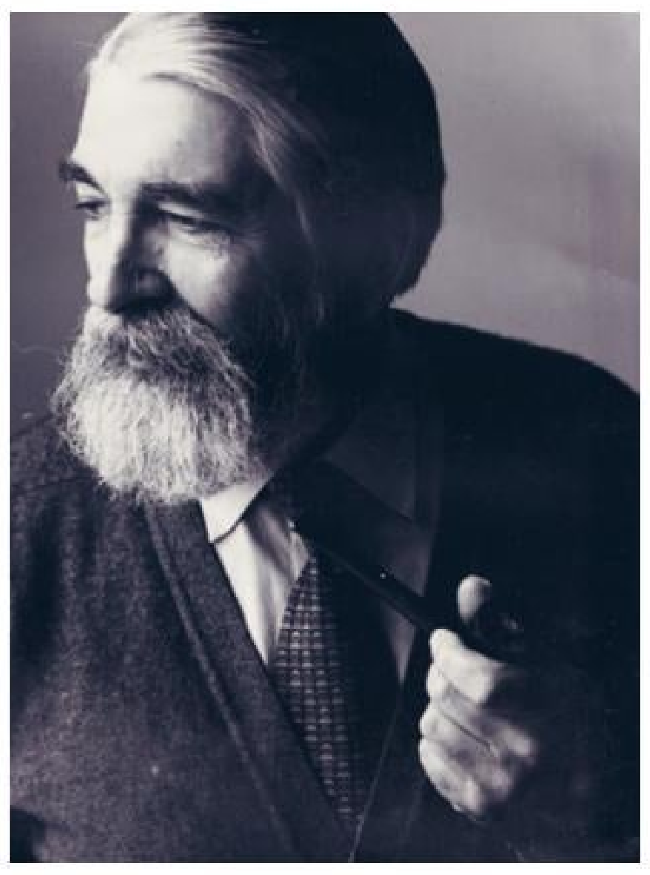
developed a passion for art and literature by visiting the British Museum and working with London's booksellers. After sustaining injuries during the war, he was sent to convalesce in Italy, where his love for art and archaeology set him on a new path. Upon his return to England, he opened a first shop with a friend and began to visit auction houses. His reputation grew little by little, until he was working with the leading collectors and traders of the time, including Jacob Epstein, Charles Ratton and Douglas Newton. Known for his taste and expertise, he came to own our sculpture, which was housed with a selection of extremely refined ancient works. The fabulous history of our seated goddess thus finally comes to an end in an English private collection, from 1994 until the present.



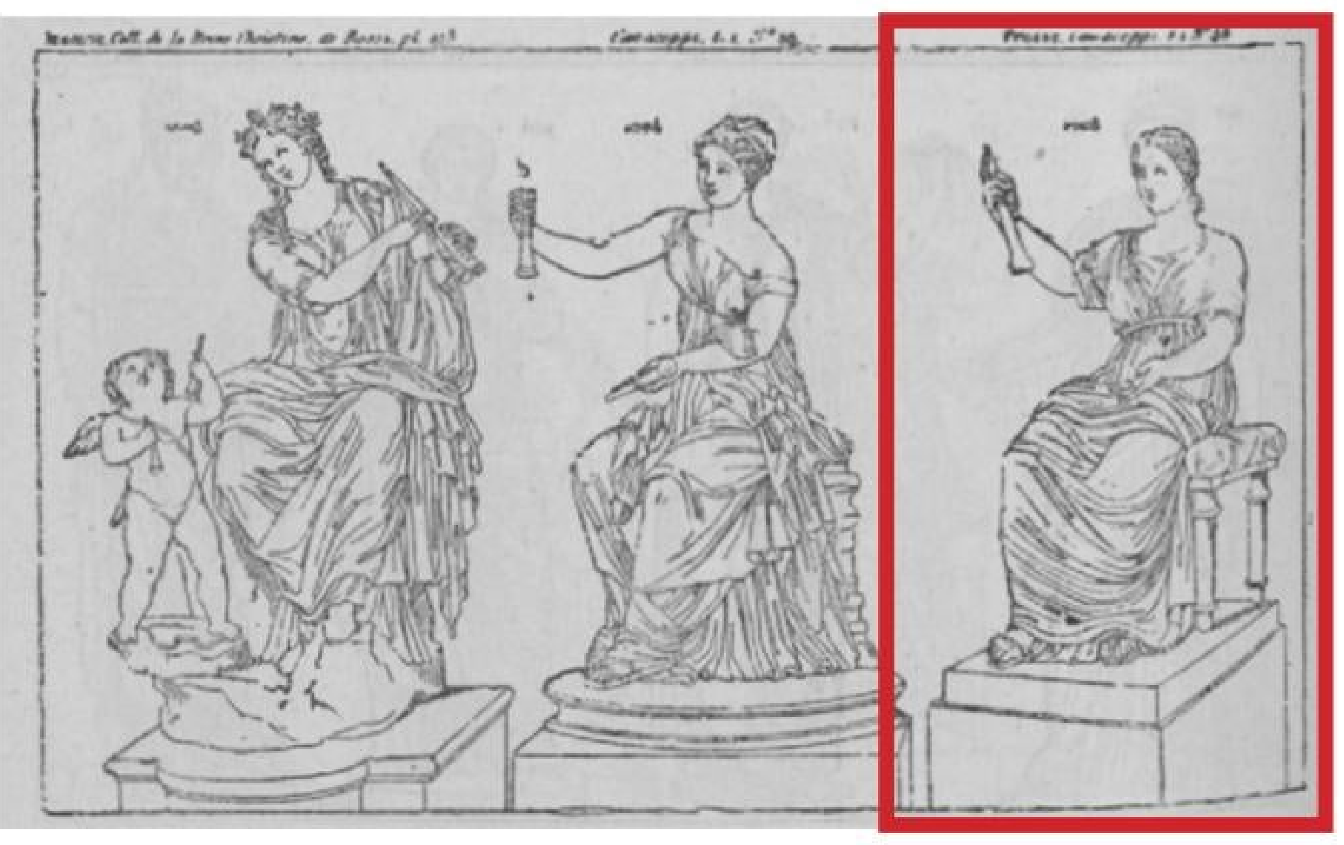
CLASSICAL ANTIQUITIES

SPINK & SON, LTD

5, 6 & 7 King St., St. James's, London



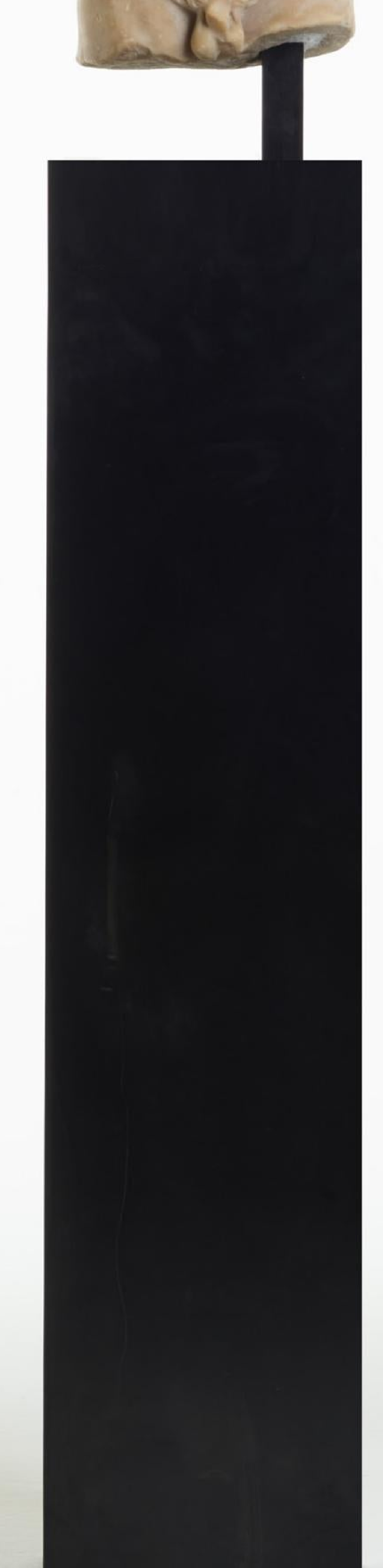
Ill. 10. *The Burlington Magazine*, Feb. 1928, No. 299, pl. XLVIII.
Ill. 11. Kenneth John Hewett (1919-1994).



Ill. 12. S. Reinach, *Répertoire de la statuaire grecque et romaine*, Ernest Leroux, Paris, 1906, vol. I, p. 262.

Publications:

- B. Cavaceppi, *Raccolta d'antiche statue [...]*, G. Salomoni, Rome, 1768, vol. I, no. 46.
- M. Oesterreich, *Description de tout l'intérieur des deux Palais de Sans-Souci, de ceux de Postdam, et de Charlottenbourg [...]*, Sommer, Postdam, 1773, p. 124.
- SPSG, *Hist. Akten*, Nr. 155, Bl. 21 verso, 1824.
- GStA PK, I. HA, Rep. 89, Nr. 20451, Bl. 109v.
- E. Gerhard, *Berlin's Antike Bildwerke, G. Reimer*, Berlin, 1836, p. 108, no. 206.
- M. de Clarac, *Musée de sculpture antique et moderne [...]*, Imprimerie Nationale, Paris, 1850, p. 255, no. 1005.
- A. Conze, *Beschreibung der antiken Skulpturen mit Ausschluss der pergamenischen Fundstücke*, W. Spemann, Berlin, 1891, p. 234, no. 602.
- S. Reinach, *Répertoire de la statuaire grecque et romaine*, Ernest Leroux, Paris, 1906, vol. I, p. 262 (ill. 12).
- Spink & Son London, *The Antiquarian Quarterly, Number One*, March 1925, pp. 5-6 (ill. 13).
- *The Burlington Magazine*, London, February 1928, pl. XLVIII.
- S. Reinach, *Répertoire de la statuaire grecque et romaine*, Ernest Leroux, Paris, 1930, vol. VI, p. 62.
- S. Hüneke, *Antiken. I [...]*, Akademie Verlag, Berlin, 2009, p. 431, no. 284.
- A. Fendt, *Archäologie und Restaurierung [...]*, De Gruyter, Berlin, 2012, vol. II, p. 188, no. 41.
- Arachne Online Database no. 1125060.



# TORSO OF HERCULES

ROMAN, 1ST - 2ND CENTURY AD

MARBLE

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HEIGHT: 38 CM. WIDTH: 30.5 CM. DEPTH: 14 CM.

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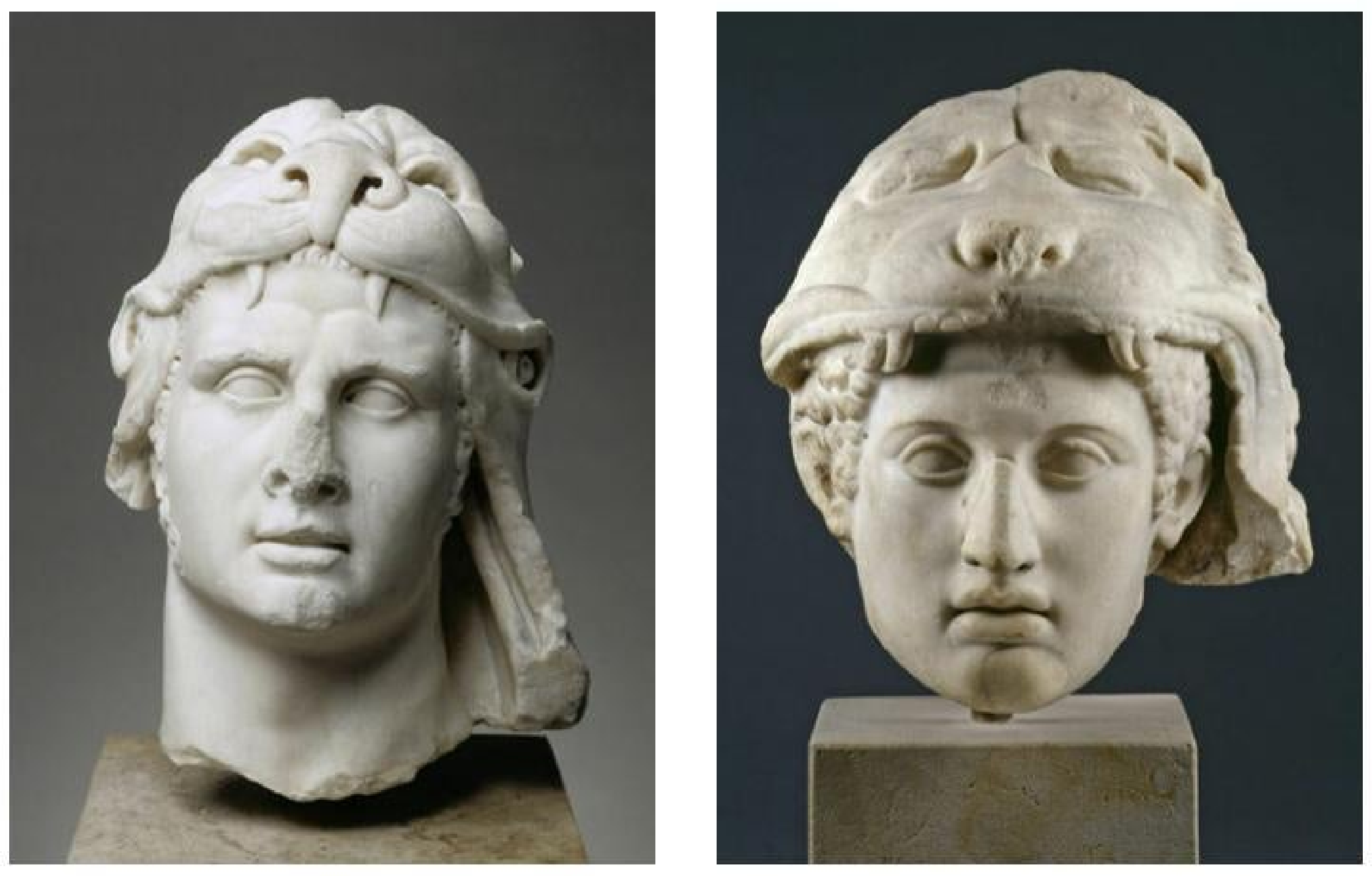
PROVENANCE:
FORMERLY IN THE COLLECTION OF SIR FRANCIS COOK, 1ST BARONET, 1ST VISCOUNT OF MONSERRATE (1817-1901), DOUGHTY HOUSE, RICHMOND, UNITED KINGDOM.
PASSED DOWN TO HIS SON, SIR FREDERICK LUCAS COOK, 2ND BARONET (1844-1920).
PASSED DOWN TO HIS SON, SIR HERBERT FREDERICK COOK, 3RD BARONET (1868-1939).
PASSED DOWN TO HIS SON, SIR FRANCIS COOK, 4TH BARONET (1907-1978).
SOLD BY THE FORMER AND THE ADMINISTRATORS OF THE COOK COLLECTION TO BERT CROWTHER, SYON LODGE, ISLEWORTH, UNITED KINGDOM, IN 1948.
THEN IN THE PRIVATE COLLECTION OF DR MASON FAULCONER LORD (1927- 1965), BALTIMORE AND MASSACHUSETTS, PURCHASED IN EUROPE IN 1949, ACCORDING TO FAMILY NOTES.
PASSED DOWN AS AN HEIRLOOM SINCE.

This powerful marble torso represents the demigod Hercules. The young man is portrayed in heroic nudity, his body twisting slightly in a way that showcases all his muscles. His shoulders are broad and his collarbones salient, as though contracted, surmounting a powerful chest with pronounced pectorals. His abdominals are prominent, as are his obliques, while his navel is rendered quite realistically through a slight hollow. Finally, the muscles of his groin are very deeply carved, which emphasises his hips. These muscles lead to our hero's sex, subtly enhanced with individually sculpted strands of hair, showing a distinct attention to detail. The particular position of our torso is conveyed by the line of his shoulders, which slopes down towards the right. His left shoulder and the top of his left arm show that our young hero was raising it, while his right arm was held at his side. The twist created by the movement of the arms appears again in the line of his pelvis, which, this time, tilts down to the left. The right side is thus more deeply sculpted while, on the left side, the skin is tauter, almost revealing his ribs. At the base of his neck, there is still some fur from the hide of the Nemean lion, which our young demigod sometimes wore over his head, as in two examples conserved in Paris and Berlin (ill. 1-2).

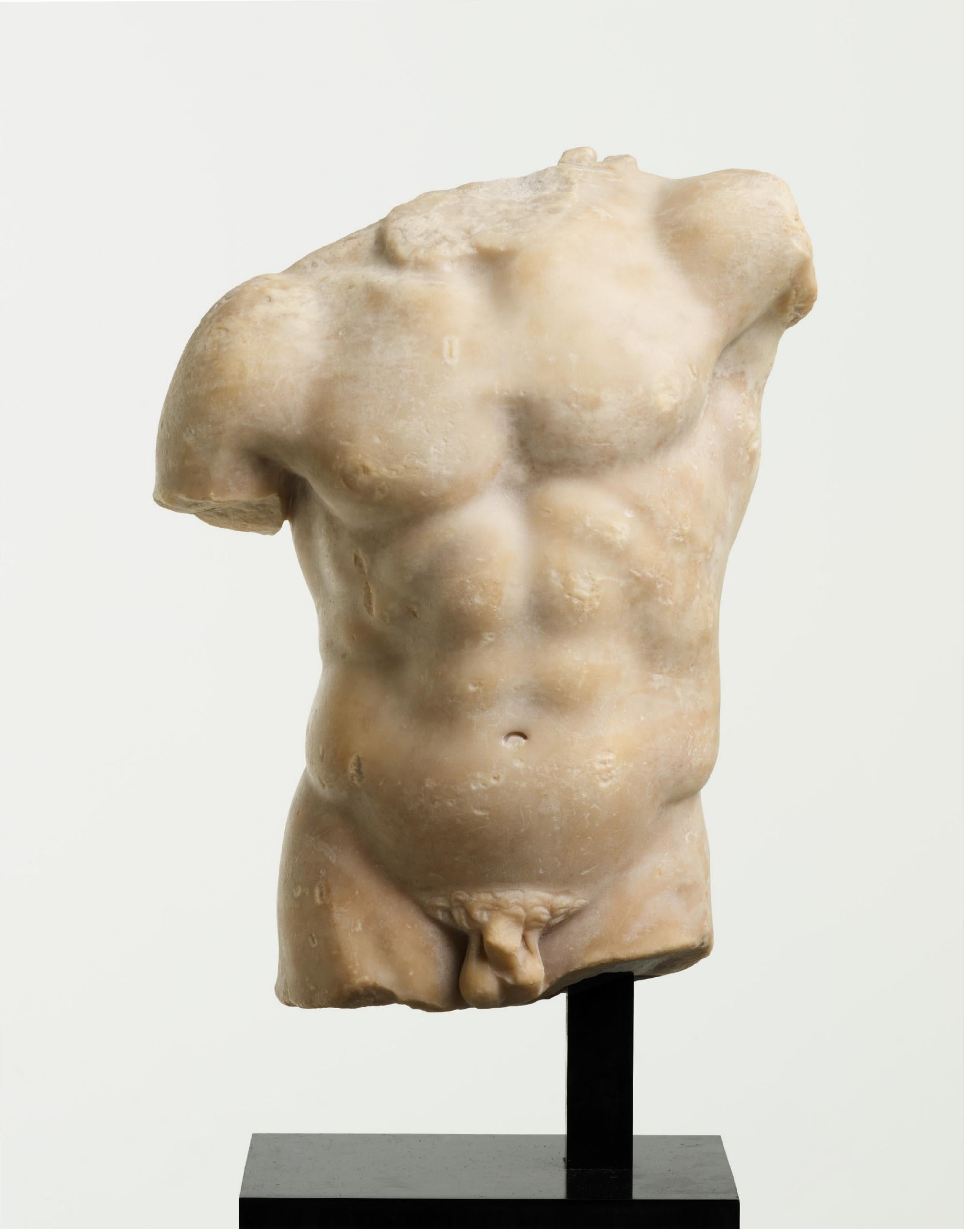


Ill. 1. Portrait of Mithridates VI as a young Hercules, Roman, 1st century AD, marble, H.: 36 cm. Musée du Louvre, Paris, inv. no. Ma 2321.
Ill. 2. Hercules, Roman, 2nd century AD, marble, H.: 34 cm. Antikensammlung, Berlin, inv. no. Sk 188.

The same twist is also visible in his back, with the dorsal muscles clearly visible beneath the skin. A furrow flanks his entire backbone, from the start of his trapezoids to the top of his buttocks. The latter, fairly muscular and plump, complete the harmonious proportions of our powerful Hercules. The artist was able to shape the athletic anatomy of our young hero in the stone. They highlighted each muscle by carving the marble more or less deeply, creating plays of light and shadow and producing a spectacular impression of flesh. The sense of power that emanates from our torso is also accentuated by a lovely ochre patina that colours the stone, a testament to its history.

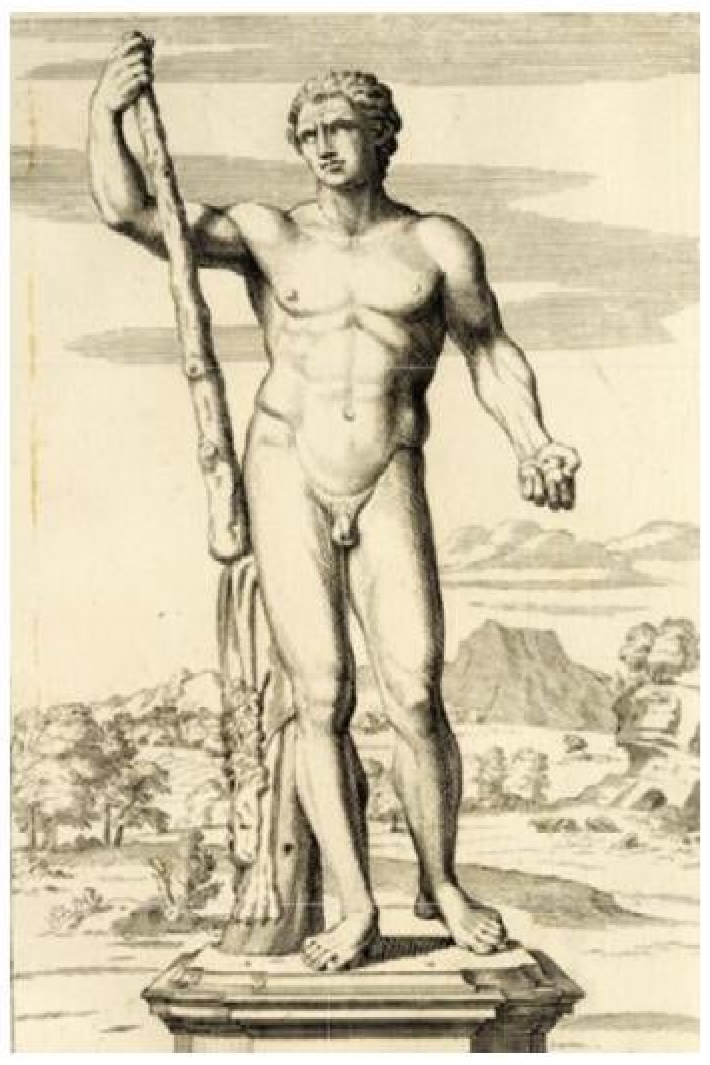
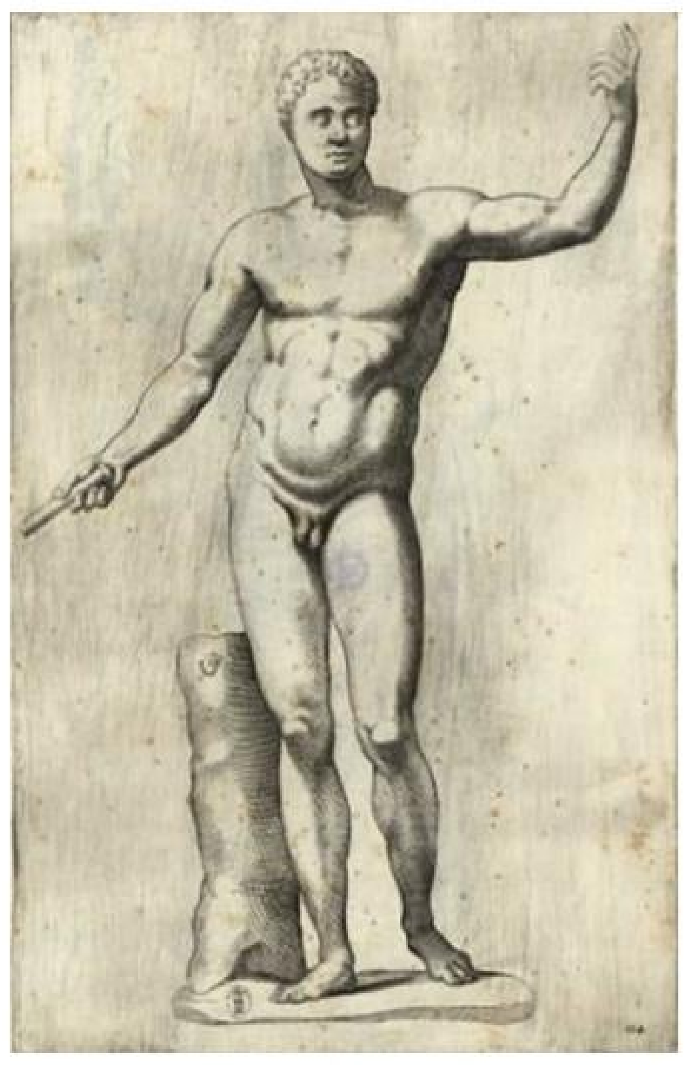
This very unique tilted posture, which is accentuated in this case by the position of the raised left arm, is known as *contrapposto*, an invention of the Greek sculptor Polykleitos. Developed in the 5th century BC, it consists in imbuing a sculpture created in the round with movement by opposing the line of the shoulders to the line of the pelvis in a twist of the body. This is generally made possible by a particular posture wherein the weight of the body rests upon one leg while the other is left free, slightly bent. This technical prowess enabled sculptors to showcase the muscles of the subjects they represented and display their artistic genius and their technical mastery – certainly true of our representation of a young Hercules.

The son of Zeus and his mistress Alcmene, Hercules was one of the best known and most represented heroes of Antiquity, and even the following centuries. He was especially well-known for his Twelve Labours, related by various ancient Greek poets. According to the legend, Hera, jealous of the affair her husband Zeus had with Hercules' mother, wished to avenge herself by driving the young demigod insane. In a fit of madness, Hercules killed his wife and children. To punish him for his crime, Hera then placed him under the



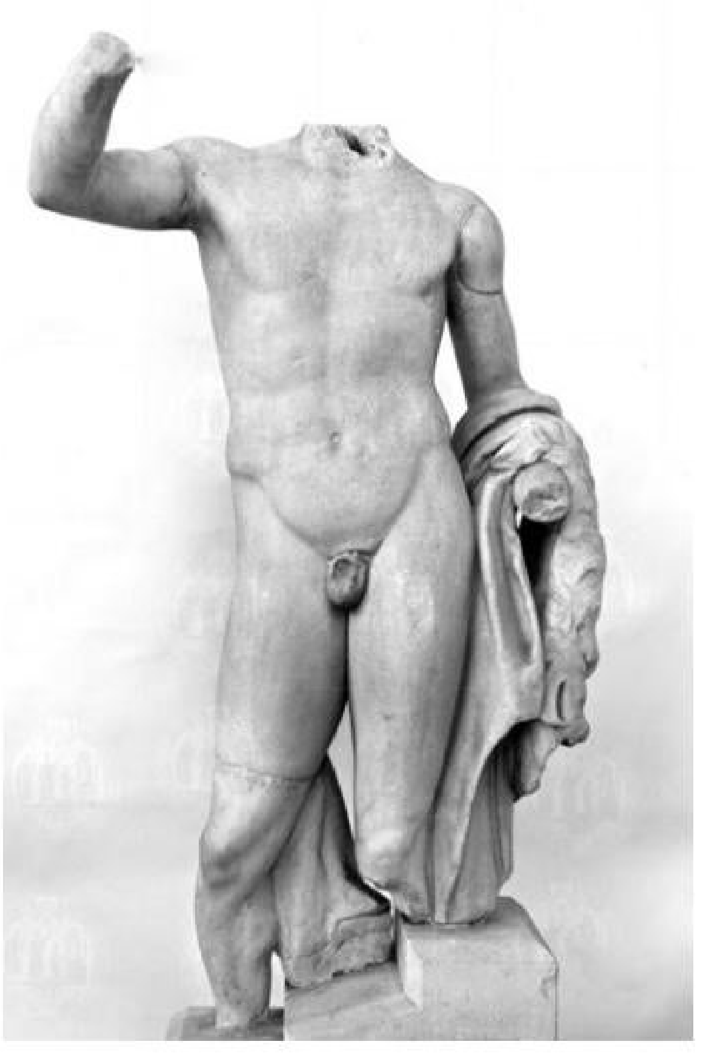
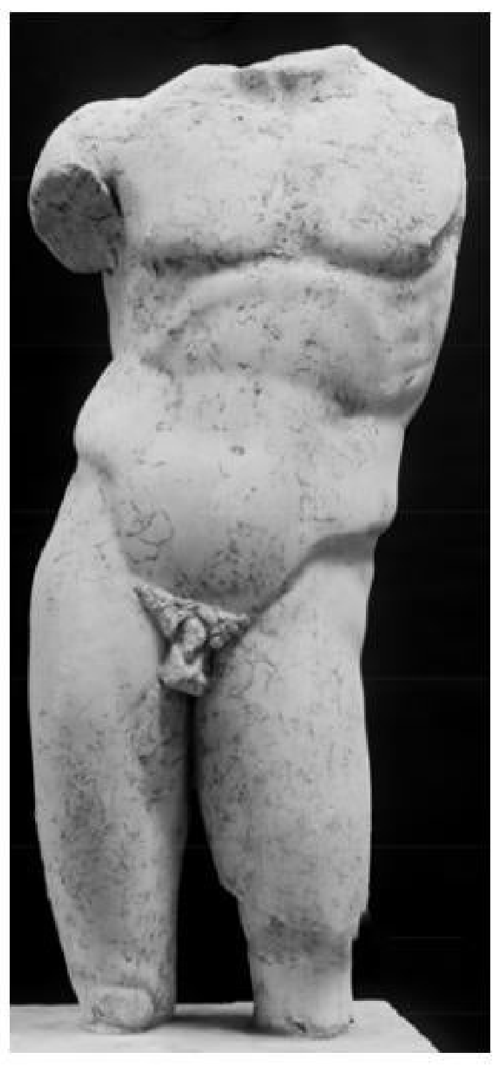
orders of his enemy Eurystheus. The latter, jealous of the demigod's strength and fearful that Hercules would take his place on the throne of the Argolid, ordered him to perform twelve titanic Labours that only a true hero could complete. The first was to kill the Nemean lion, a monstrous animal with an invulnerable hide sowing terror in Nemea, in the Peloponnese. Hercules first tried to kill it by firing several arrows at it, to no avail. He then attacked the animal with his sword and failed once again. Next, in the forest, he made a club out of an olive branch and attempted to knock the lion out with it, again with little success. Finally, having found the animal's cave, Hercules blocked one entrance and trapped it. He then strangled it with his bare hands, choked it and used its own claws to skin it. To commemorate the occasion, a proud Zeus created the Leo constellation. Hercules, victorious in his first Labour, then donned the lion skin, benefitting from its great protective power.

Gorgeous works depicting Hercules in this specific attitude are conserved in major European collections, including two examples from the Pamphilj and Giustiniani collections. In both these sculptures, one of the arms is raised while the other lies along the body, creating a twist of the bust that is quite similar to that of our torso (ill. 3-4). Two other splendid examples in Oxford and Rome illustrate this position (ill. 5-6), giving us clues as to the initial appearance of our sculpture. Our torso is thus a fine testament to the skill of Roman sculptors, who became masters in shaping the flesh and muscles of the masculine body. Their representations of gods and heroes are perfect examples of their expertise.

Ill. 3. Young Hercules, Roman, 1st - 2nd century, marble. Former Pamphilj collection, Rome.

Ill. 4. Young Hercules, Roman, 1st - 2nd century, marble. Former Giustiniani collection, Rome.

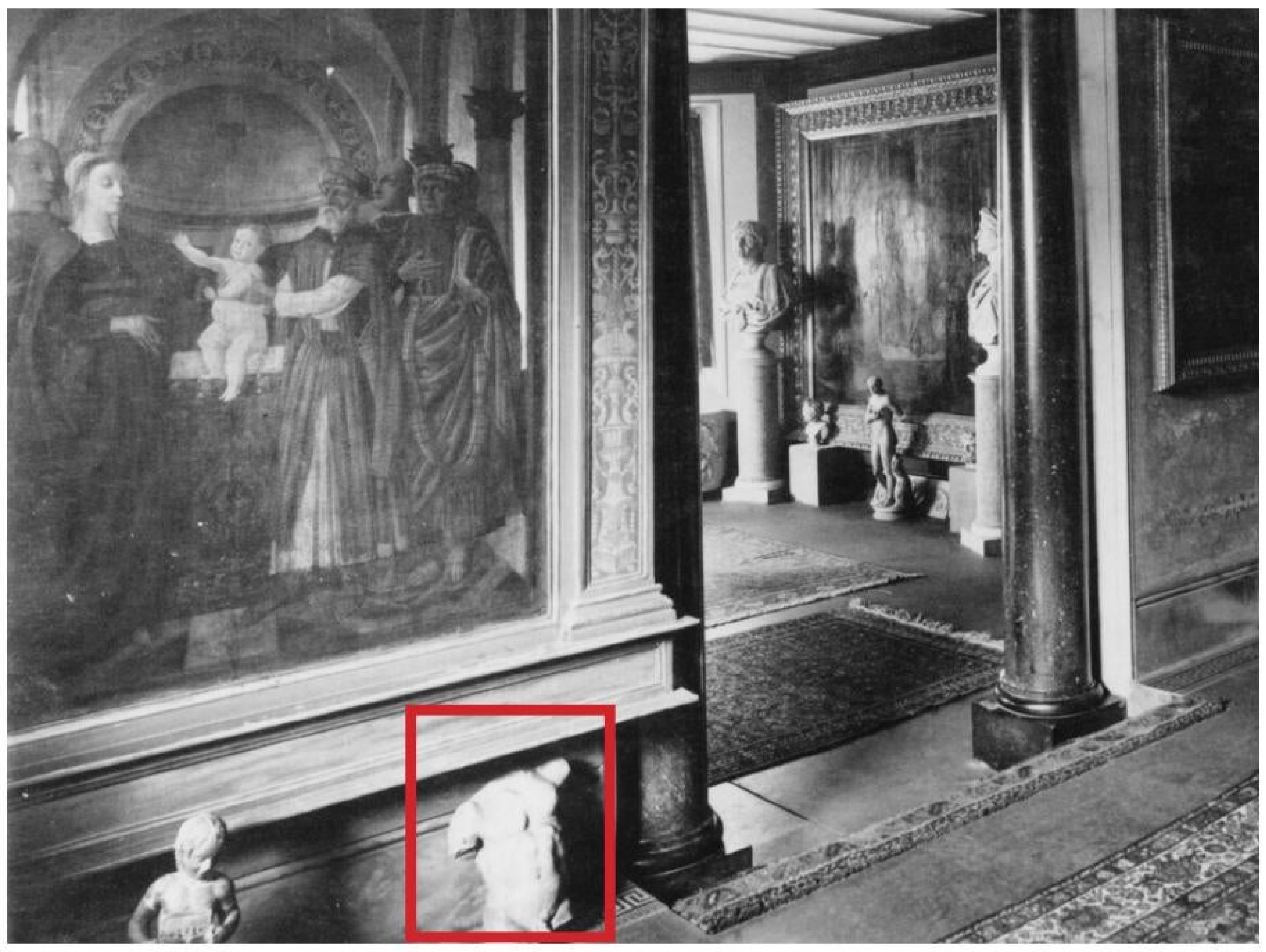
Ill. 5. Hercules, Roman, 1st - 2nd century, marble, H.: 125 cm. Ashmolean Museum, Oxford.

Ill. 6. Hercules, Roman, 1st - 2nd century, marble, H.: 37 cm. Musei Capitolini, Rome.

That aestheticism has been very popular with art enthusiasts over the centuries, as our torso can attest. Its history can thus be traced back to the 19th century, when it was first mentioned in the collection of Sir Francis Cook, 1st Baronet, 1st Viscount of Monserrate (1817-1901 – ill. 7).

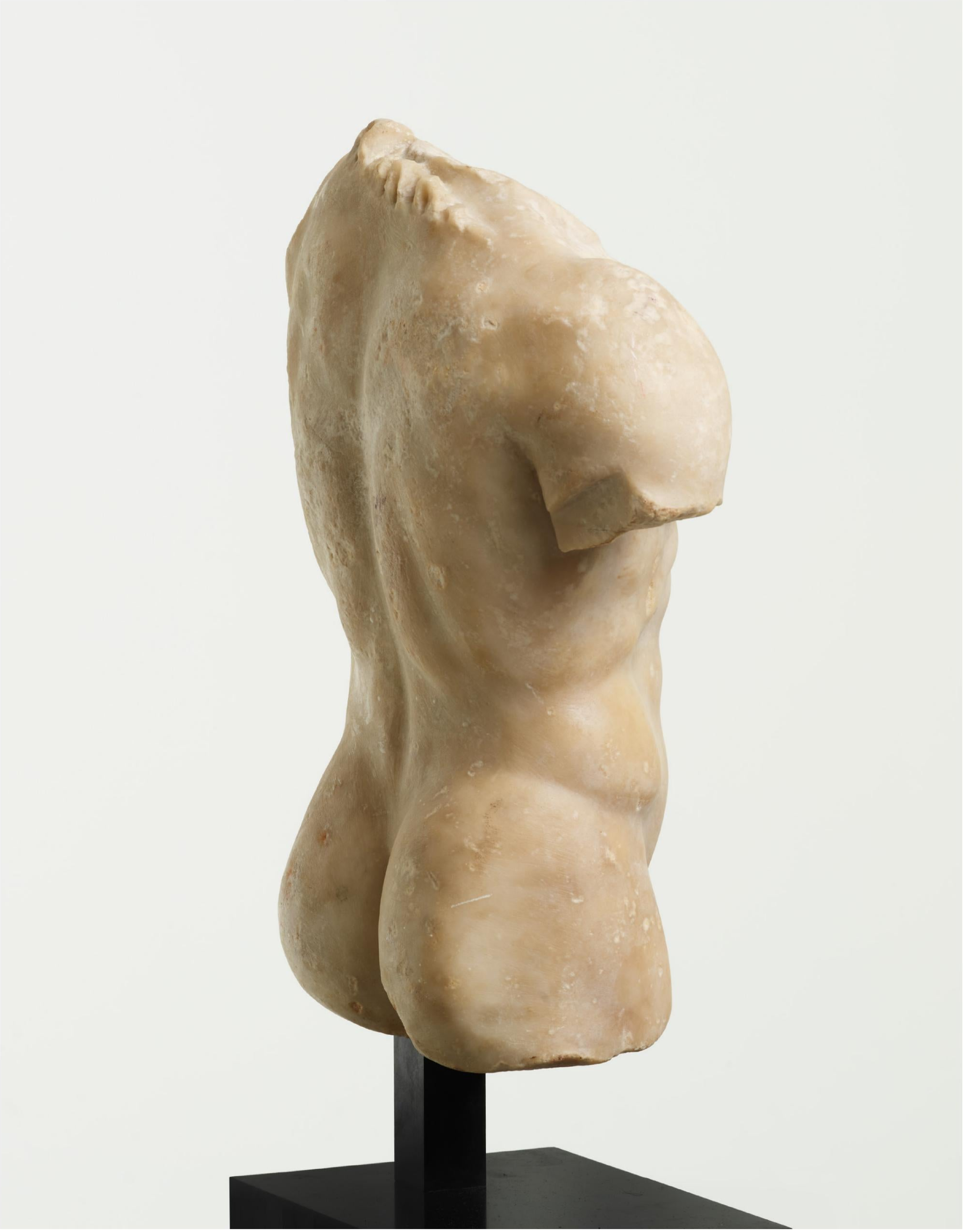
He was a textile trader whose company prospered at the end of the 19th century, making him one of the wealthiest Britons of his time. In 1849, he purchased Doughty House, a Georgian manor that he decorated with great taste. From the 1850s, he began to collect European paintings and ancient sculptures. With the advice of Sir John Charles Robinson, a former curator of the South Kensington Museum (now the Victoria and Albert Museum), within a few years, he acquired around 500 major works including paintings by Fra Angelico, El Greco and Carracci, as well as the very famous Salvator Mundi, recently attributed to Leonardo da Vinci. In 1885, he thus decided to creat a new gallery to house his growing collection. Sir Francis Cook continued to purchase artworks until he died in 1901 at the age of 84. They were shared between his two eldest sons. Most of them, including our torso, thus passed to the collection of Sir Frederick Lucas Cook, 2nd Baronet (1844-1920), then were passed down to his son, Sir Herbert Cook, 3rd Baronet (1868-1939) and then, finally, to his grandson, Sir Francis Cook, 4th Baronet (1907-1978). Over the years, the descendants shared a common desire to conserve the entire collection at Doughty House. Our torso was thus photographed in the hall leading to one of the staircases in 1905 (ill. 8), and then drawn by Salomon Reinach a few years later. However, in the 1930s, financial difficulties led them to part with a few works. During the Second World War, the collection was moved to a safe place and, finally, in 1944, following bombings, the family moved to Jersey permanently. As they had to face many financial difficulties, ultimately, much of the collection was sold.

Ill. 7. Sir Francis Cook (1817-1901).

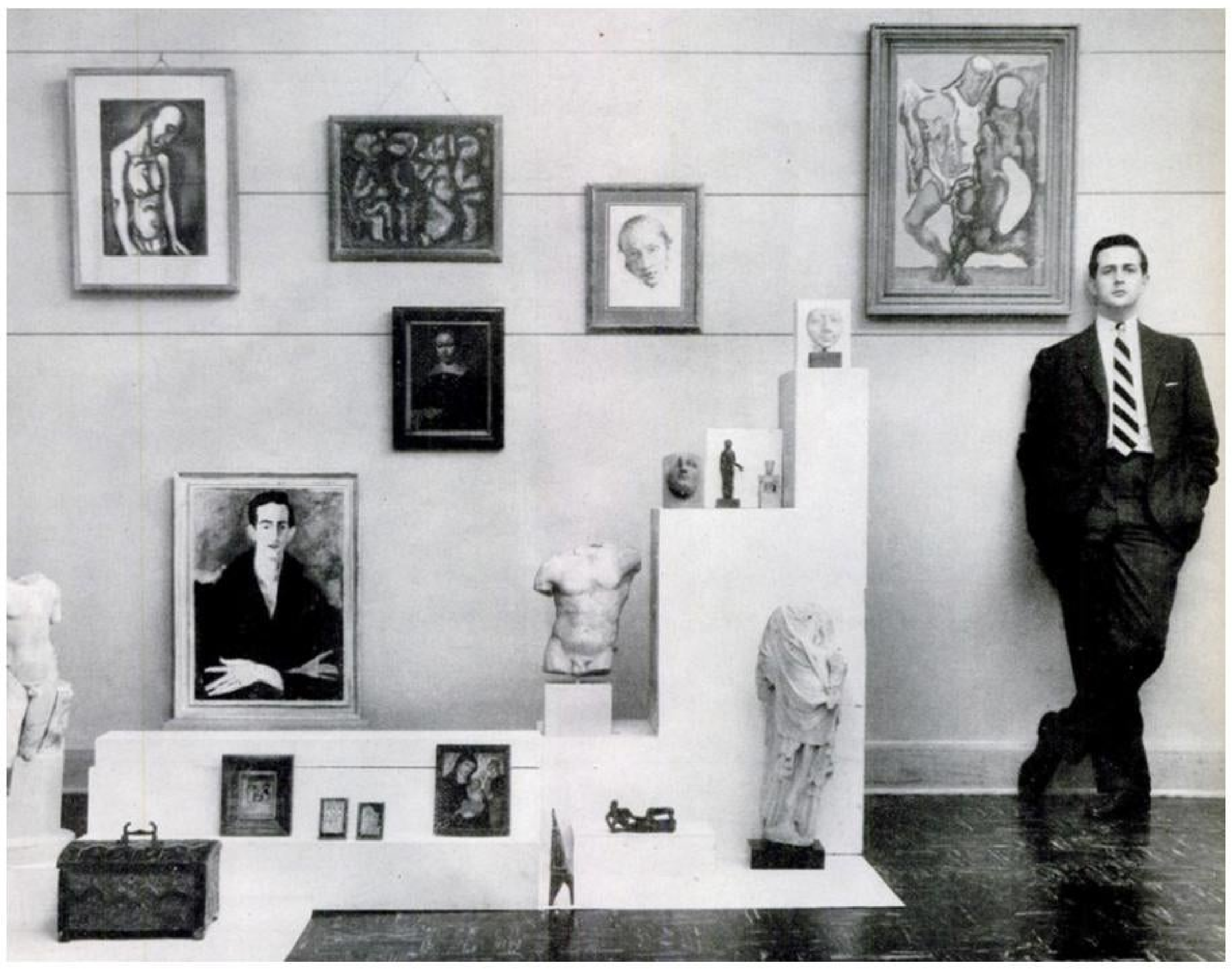


Ill. 8. Stairway hall, Doughty House, Richmond, *circa* 1905.

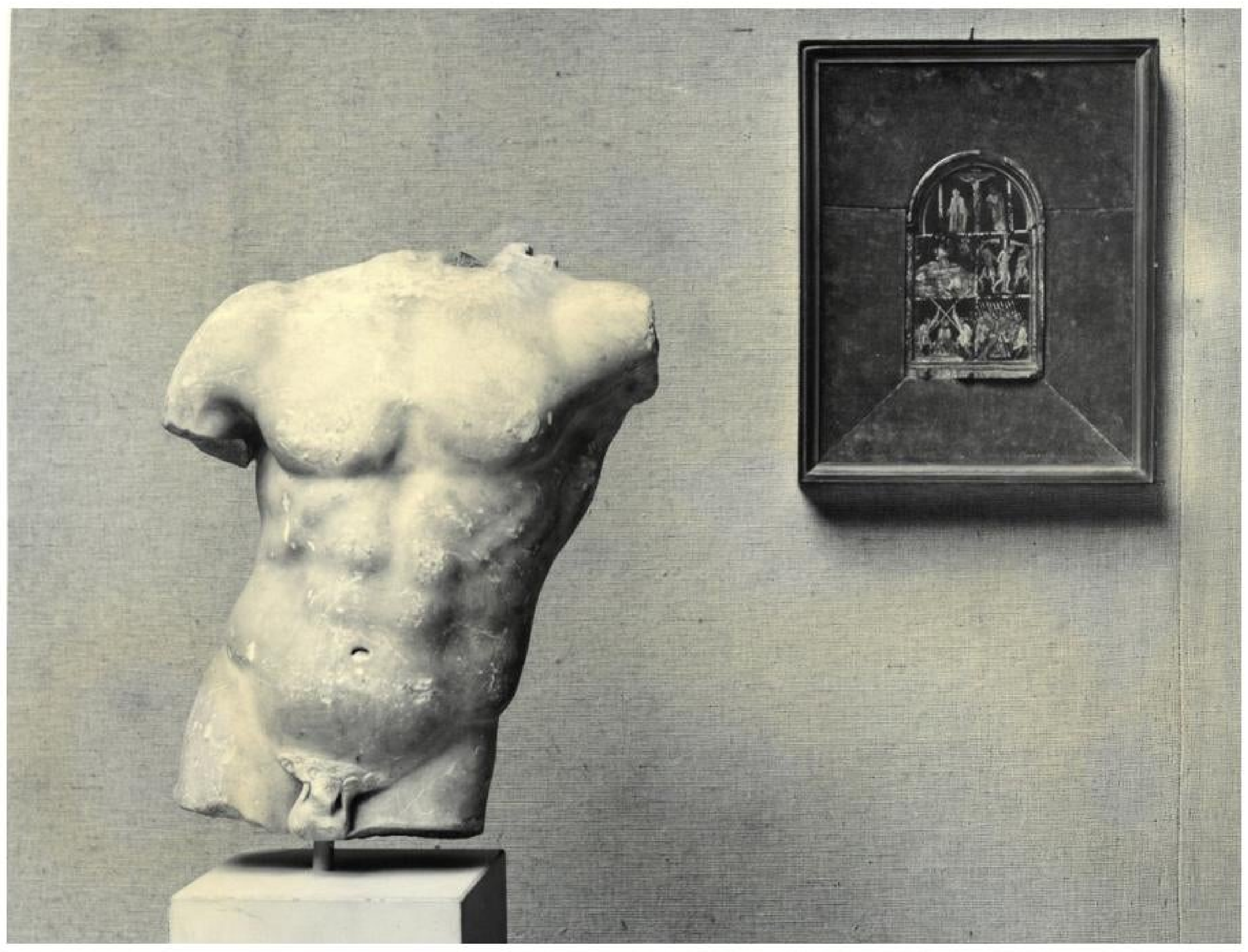
While several works went to the collections of major international museums such as the Metropolitan Museum of Art, the J. Paul Getty Museum and the British Museum, our torso was purchased by the art trader Bert Crowther in 1948. Residing at Syon Lodge in West London, Crowther was one of the most prolific traders of his time. There were many prestigious personalities among his clients, including King George VI.



In 1949, our torso was finally acquired by Dr Mason Faulconer Lord (1927-1965) during a voyage to Europe, as mentioned in his personal notebook. Dr Faulconer Lord was a doctor connected with Baltimore City Hospitals, as well as a great art connoisseur. His travels through Europe enabled him to amass a vast collection of works of the highest quality. In April 1951, our torso was exhibited at Walters Art Gallery. In June 1951, nearly 65 objects from the Lord collection, including our sculpture, were exhibited at the Baltimore Museum of Art (ill. 9). In October the same year, the collection is again exhibited at the Addison Gallery of American Art (ill. 10). From 1954 to 1955, it was exhibited at the Fogg Museum to feature in an exhibition entitled *Ancient Art in American private collections*. This shows just how interesting Lord's collection was from an iconographic perspective and is a testament to the keen eye of the great art connoisseur. Ultimately, our torso of Hercules remained in the collections of his descendants until the present.



Ill. 9. Life Magazine, *One Man's History of Art* 1951, p. 67.



Ill. 10. Addison Gallery of American Art, Phillips Academy, Andover, MA, October 1951-1952.

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- A. Michaelis, *Ancient Marbles in Great Britain*, Cambridge, 1882, p. 632, no. 43.
- E. Strong, *Antiques in the Collection of Sir Frederick Cook, Bart., at Doughty House, Richmond*, The Journal of Hellenic Studies, Vol. 28, 1908, pp. 12-13, pl. VI.
- S. Reinach, *Répertoire de la statuaire grecque et romaine*, Vol. IV, Paris, 1913, p. 377, no. 6.
- Note in the Cook Collection Archives *circa* 1948 has "Crowther" in reference to the present torso.
- D. K. Hill, *A Fine Greek Fragment*, Bulletin of Walters Art Gallery, 1951, Vol. 3, no. 8.
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- Fogg Museum, *Ancient Art in American Private Collections*, Cambridge, 1954, p. 28, no. 166.
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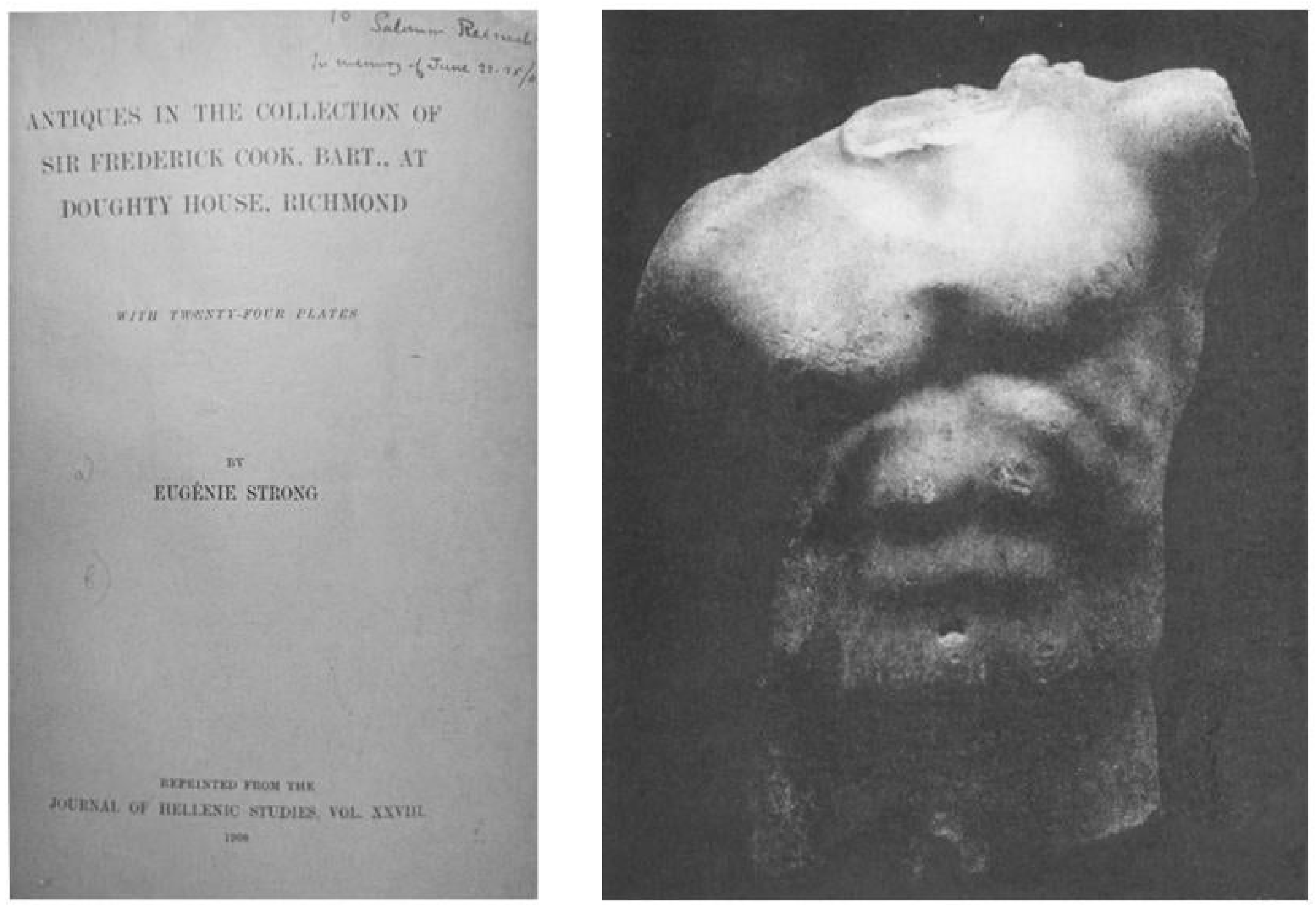
- J. Somerville, *Francis Cook, 1st Viscount of Monserrate (1817-1901); Patron and Art Collector, The Cook Collection in Portugal*, Lisbon, 2017, pp. 103-115.

Exhibitions:

- Baltimore Museum of Art, 1951.
- The Walters Art Gallery, 1951.
- Addison Gallery of American Art, Phillips Academy, Andover, MA, 1951-1952.
- Fogg Museum, *Ancient Art in American Private Collections*, 28 December 1954 – 15 February 1955.



To Salomon Reinach
In memory of June 22. [illegible]

ANTIQUES IN THE COLLECTION OF
SIR FREDERICK COOK, BART., AT
DOUGHTY HOUSE, RICHMOND

*WITH TWENTY-FOUR PLATES*

BY
EUGÉNIE STRONG

REPRINTED FROM THE
JOURNAL OF HELLENIC STUDIES, VOL. XXVIII.
1908

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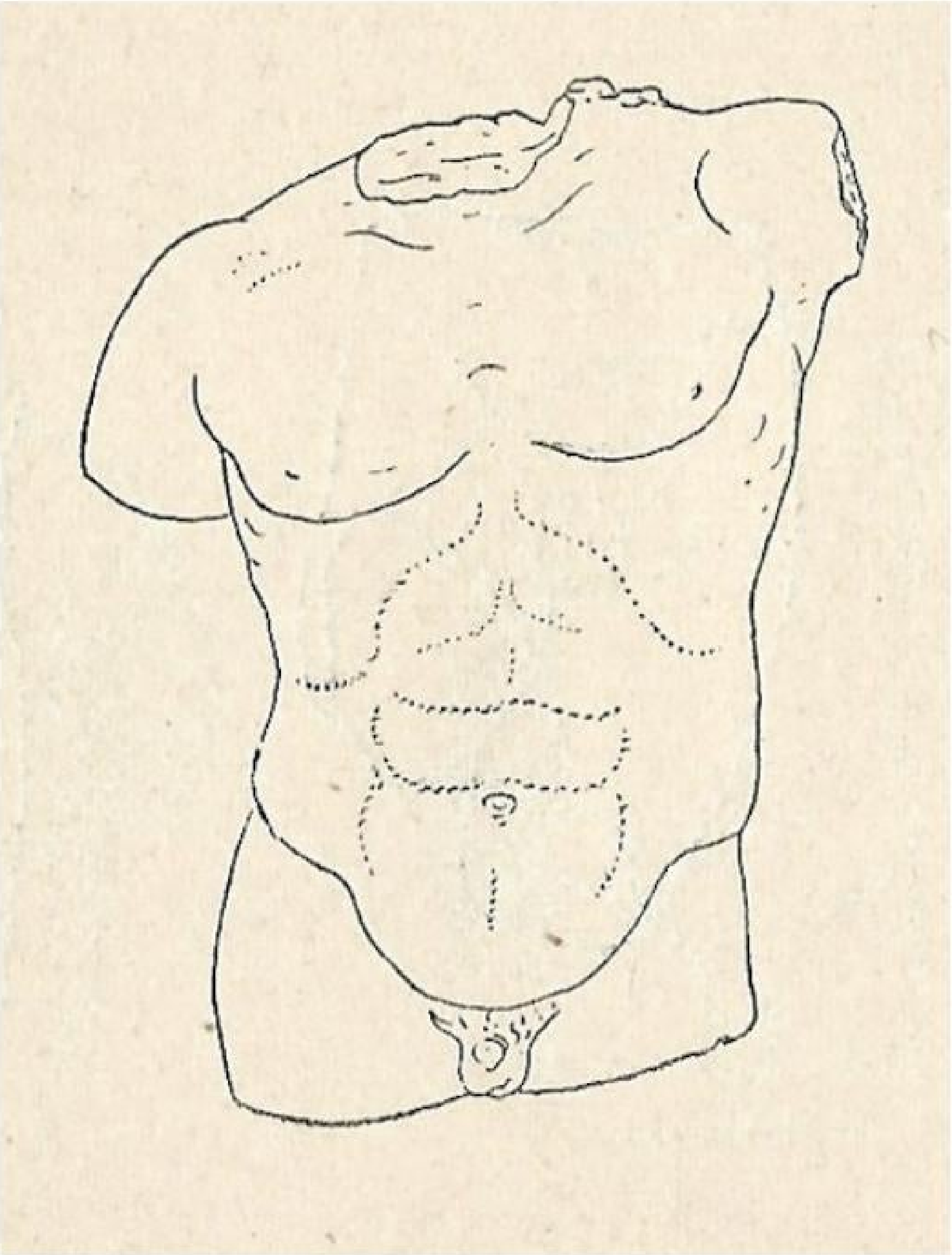

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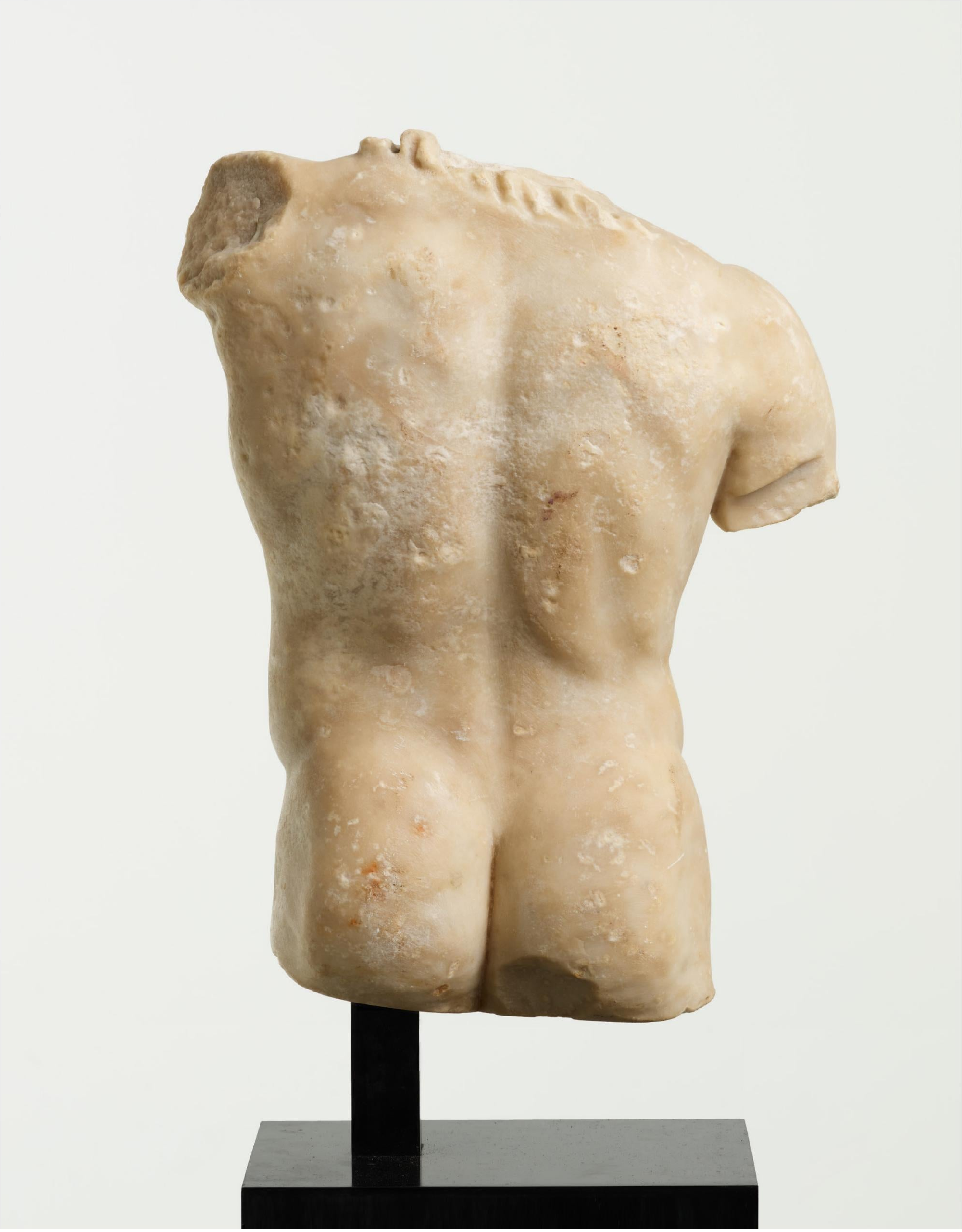

# BUST OF A DIGNITARY

## EGYPTIAN, NEW KINGDOM, RAMESSIDE PERIOD,
## DYNASTY XIX, 14TH - 12TH CENTURY BC
## REEMPLOYED DURING THE 3RD INTERMEDIATE PERIOD,
## DYNASTY XXII, 10TH - 8TH CENTURY BC

GREY GRANIT

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HEIGHT: 56 CM. WIDTH: 52 CM. DEPTH: 24 CM.

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PROVENANCE:
FORMER COLLECTION OF VALÈRE MABILLE (1840-1909), ACQUIRED AROUND 1880-1900.
BY DESCENT TO HIS GRANDSON HENRI BOREL DE BITCHE (1892-1953),
CHÂTEAU DE RAMEZÉE, BELGIUM.
ON LOAN AT THE MUSÉE DE MARIEMONT FROM 1944 UNTIL THE LATE 1960S.
THEN IN A PRIVATE BELGIAN COLLECTION.

This sublime sculpture depicts a courtly man, sumptuously dressed, in a hieratic pose. His full face, slightly eroded but revealing round eyes, a broad nose and a mouth with thick lips, is framed by a heavy wig. The long, wavy hair covers the forehead and falls to either side of the face in a voluminous mass, concealing the ears. The neck, quite thin and tubular, is also framed by the hair, and its volumes are marked by a deep hollow on the sides.

The imposing shoulders are covered by the garment – a court tunic, usually in linen – with wide, pleated sleeves. These pleats, designed by skillful horizontal hollowing, form rigid sections of fabric that gradually widen from the arms, ending at our dignitary's elbows. His bare forearms, of which only the right arm remains, are positioned forward as if our statue were carrying an object. The large torso suggests a well-developed musculature and prominent pectorals, which are blurred by the presence of the garment. This masculine tunic, a loose cape that covers the bust and floats behind the shoulders, giving the appearance of sleeves, is here hung at neck level by a small knot that we can see, the loop of which falls down over the chest.

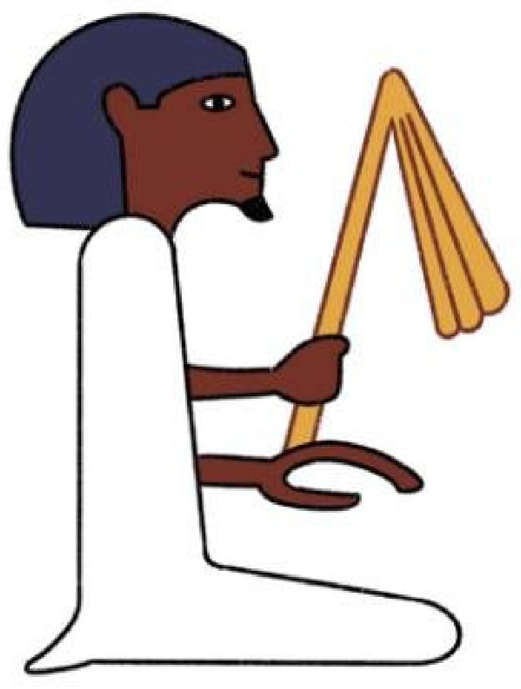
On the bust, three divinities are carved: Isis, Horus and Osiris. The first, Osiris' sister and wife, embodies maternity. Assimilated to many female deities, she can be recognized here by her hathoric wig, which consists of a solar disk inserted between two cow horns. The son of Osiris and Isis, Horus is the god of heaven and royalty, and is represented here in his usual form, with a hawk's head wearing the *pschent* crown. Finally, Osiris is the principal god of the Egyptian pantheon. He is a funerary god depicted here wrapped in a mummiform sheath, wearing the *atef* crown and holding the scepters.

On the back of our magnificent sculpture, the wavy hair ends at the top of the fragmentary dorsal pillar. The tunic, which has the same typology as the front, is also decorated with two female deities, engraved in the hollow: Sekhmet and Mut, who are presented on either side of the pillar, at different heights. The first, dangerous and warlike, is depicted as a lioness-headed woman carrying the solar disk, the *uraeus*, on her head. She also holds the *was* sceptre and the *ankh* sign of life. The second, equally fearsome, is depicted as a woman wearing a vulture's corpse on her head, surmounted by Egypt's double crown – the *pschent* – holding a papyrus scepter and the *ankh*, symbol of life.

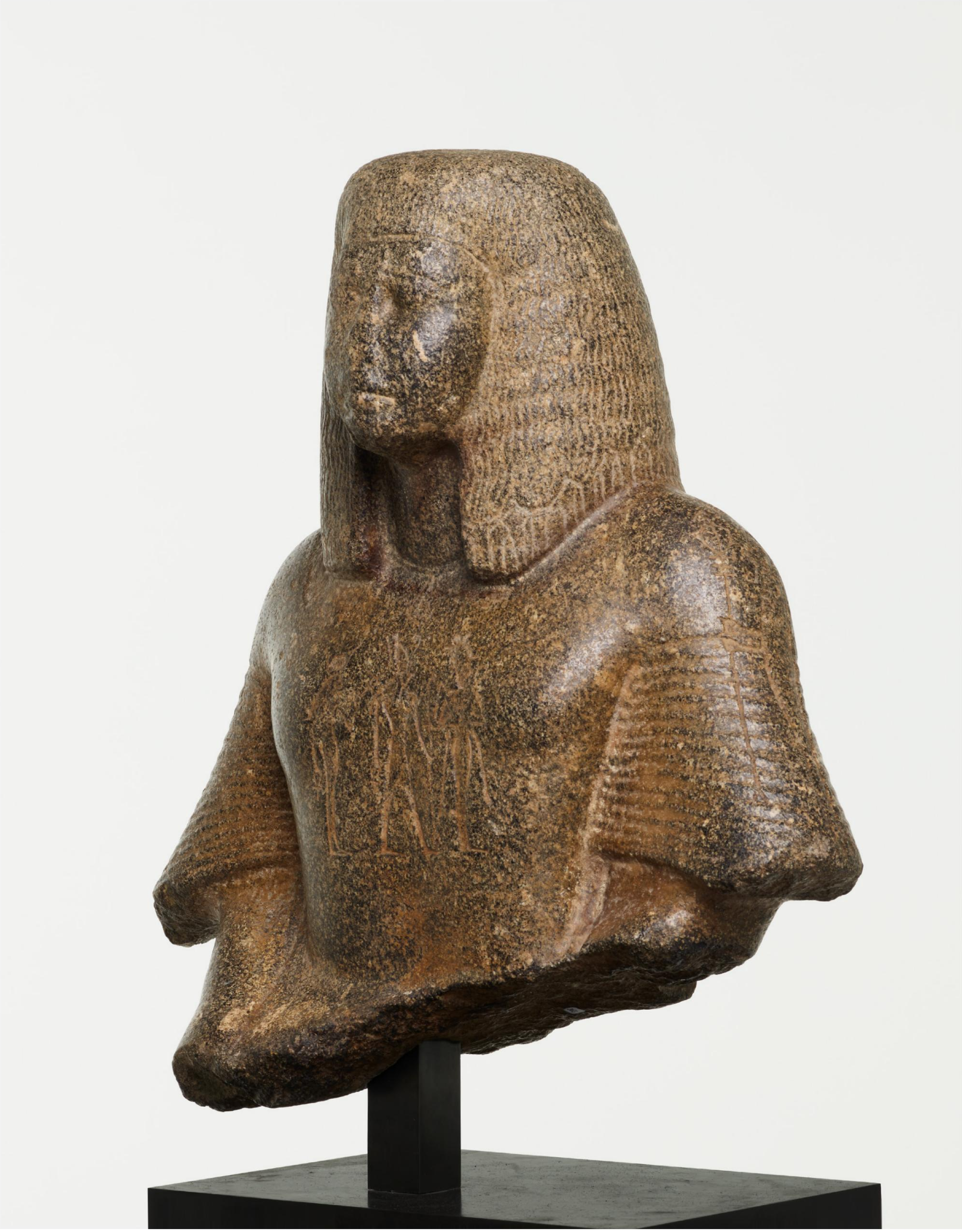
Two additional deities are depicted across the full height of the pleated sleeves. Ptah, on the left arm, is the demiurge of Egyptian mythology, as well as the god of craftsmen, artists and architects. He can take many forms, but here he is represented in the simpler way, as a man wrapped in a shroud, wearing the divine beard and holding a scepter combining three powerful symbols: the *was* sceptre, the sign of life, *ankh* and the *djed* pillar. On the right arm is depicted Amun, the local Theban god and one of the principal gods of the Egyptian pantheon. As his name means "hidden", he reveals himself in many ways, as he cannot be represented. He is therefore frequently depicted as a pharaoh wearing a crown topped by two high vertical feathers, and carrying the *was* sceptre and the *ankh* sign, as on our sculpture.

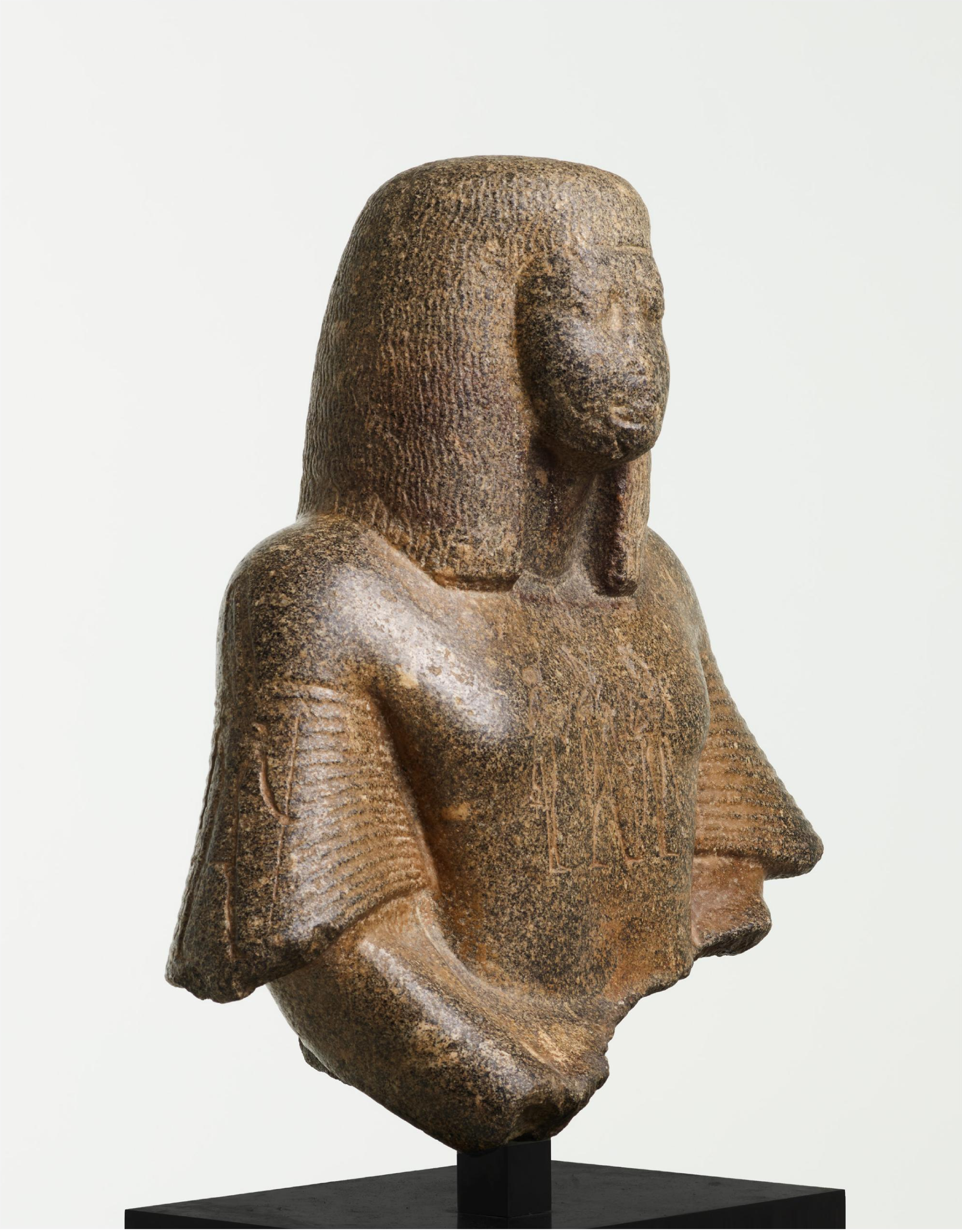
The position of the bust and arms indicates that our figure was originally kneeling and presenting before him a statue of a deity or *naos* – a tabernacle housing the divine statue.

This statue was certainly placed in tribute to a deity in a temple during the reign of Ramses II; his kneeling posture in an attitude of constant prayer suggests that he wished to attract the benevolence of this deity. This kneeling position, known from the hieroglyph "kneeling man holding a *flagellum*" (ill. 1), is very known in sculpture.

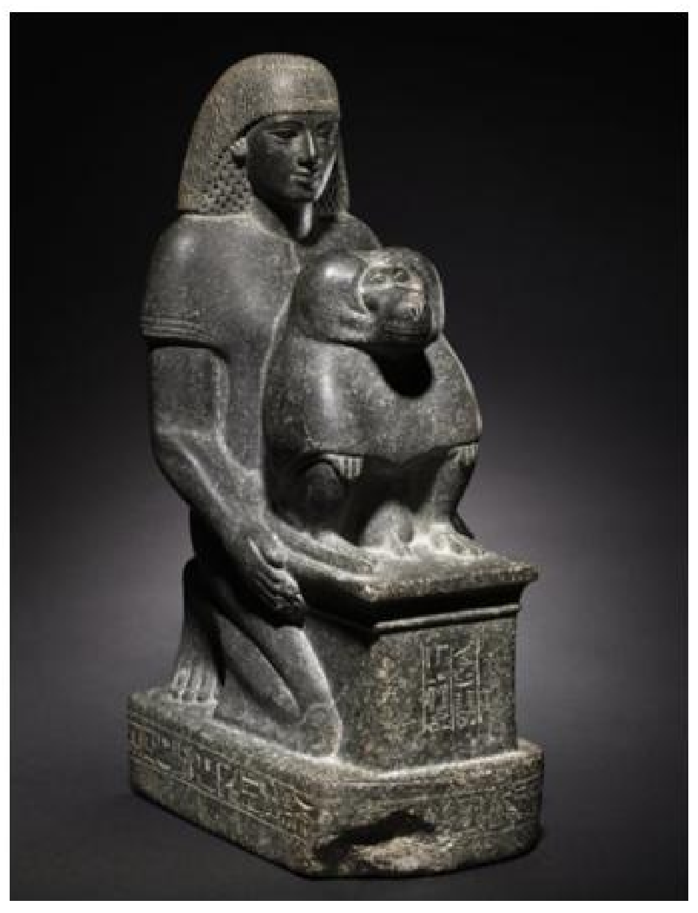


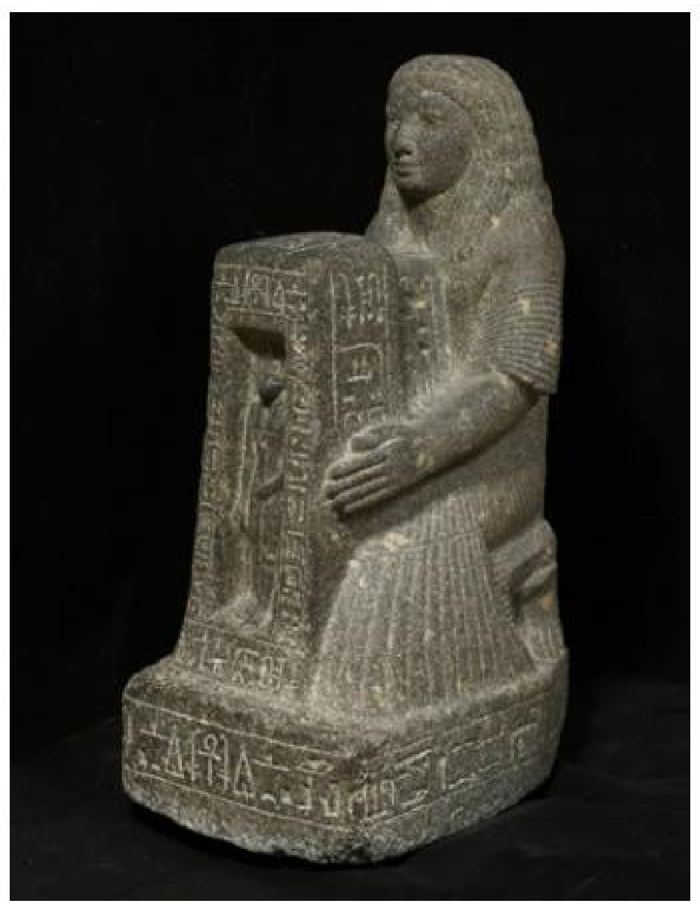
Ill. 1. Drawing of the hieroglyph "kneeling man holding a *flagellum*".





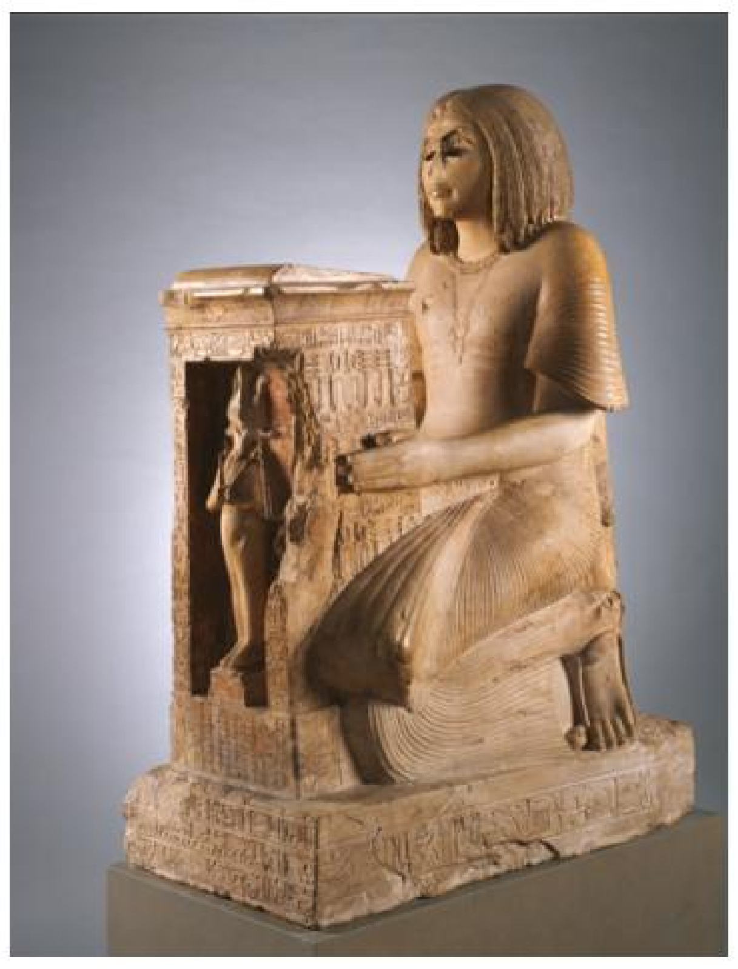
The use of this hieroglyph, only used in funerary context, designates a noble person. Several examples of statuary from different periods can be seen in many museums, some of them fragmentary, which nonetheless offer a glimpse of the position (ill. 2-7). Other examples of statues, all dating from the Ramesside period, feature a tunic identical to our dignitary's (ill. 8-10).

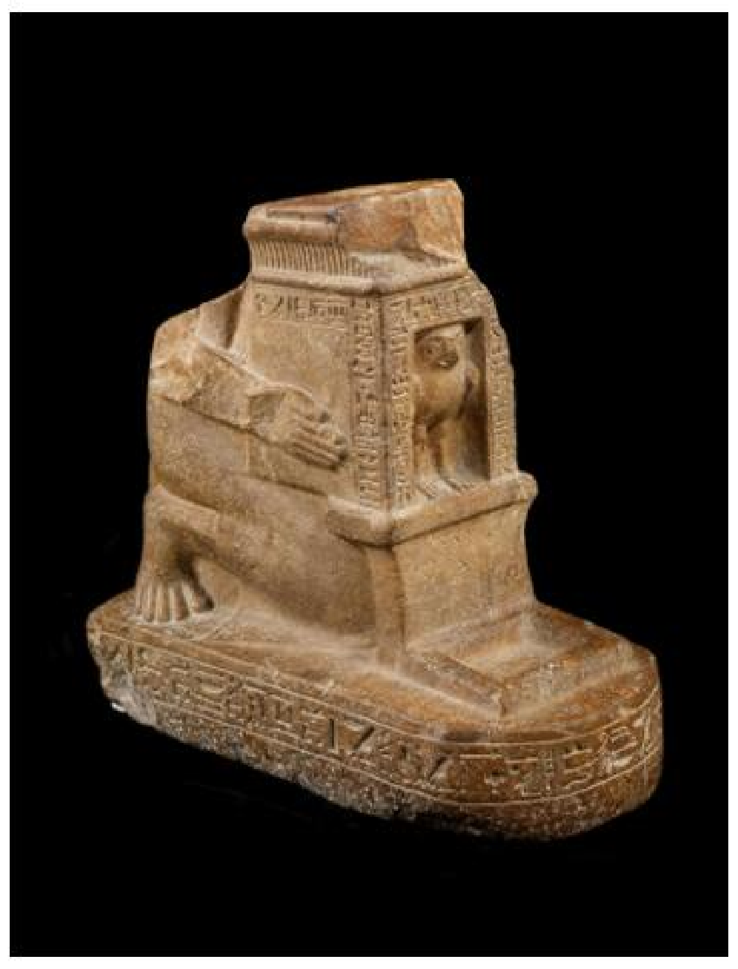




Ill. 2. Court official Minemheb, Egypt, New Kingdom, Dynasty XVIII, reign of Amenhotep III, granodiorite, H. : 45 cm. The Cleveland Museum of Art, inv. no. 1996.28.

Ill. 3. Naophorous statue, Egypt, New Kingdom, Dynasty XIX, reign of Ramses II, *circa* 1279-1203 BC, granodiorite, H. : 90,7 cm. Musée du Louvre, Paris, inv. no. A73.

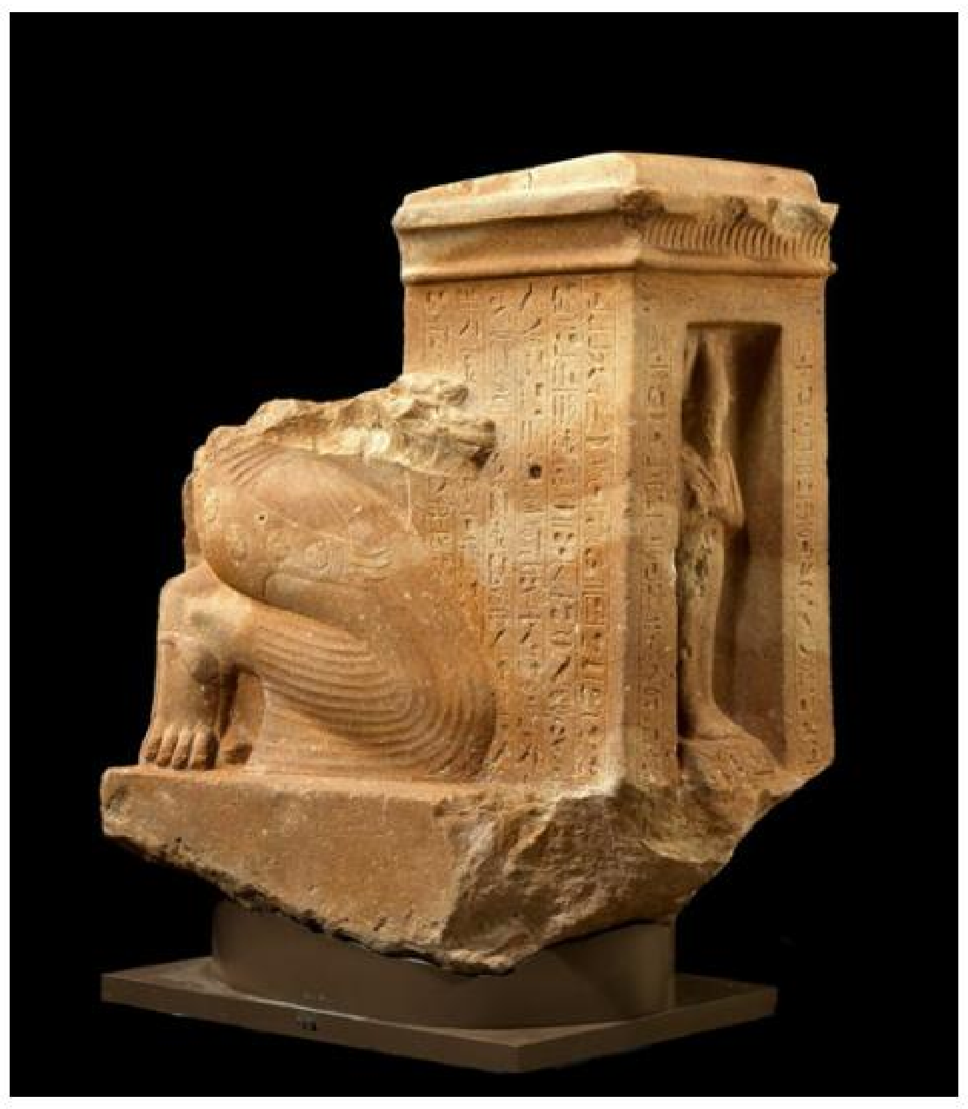


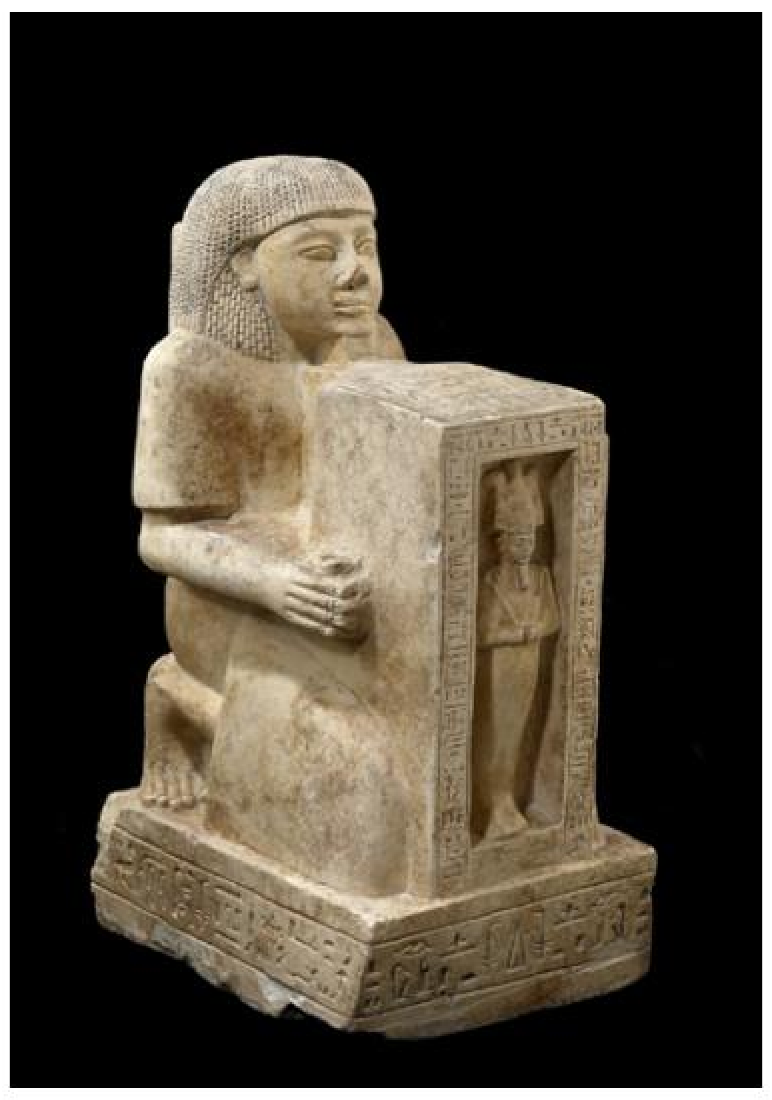


Ill. 4. Kneeling statue of Yuny, Egypt, New Kingdom, Dynasty XIX, reign of Seti I, limestone, H. : 129 cm. The Metropolitan Museum of Art, New York, inv. no. 33.2.1.

Ill. 5. Naophorous statue, Egypt, New Kingdom, Dynasty XIX, *circa* 1295-1186 BC, Egyptian quartzite, H. : 42.7 cm. Musée du Louvre, Paris, inv. E 25457.

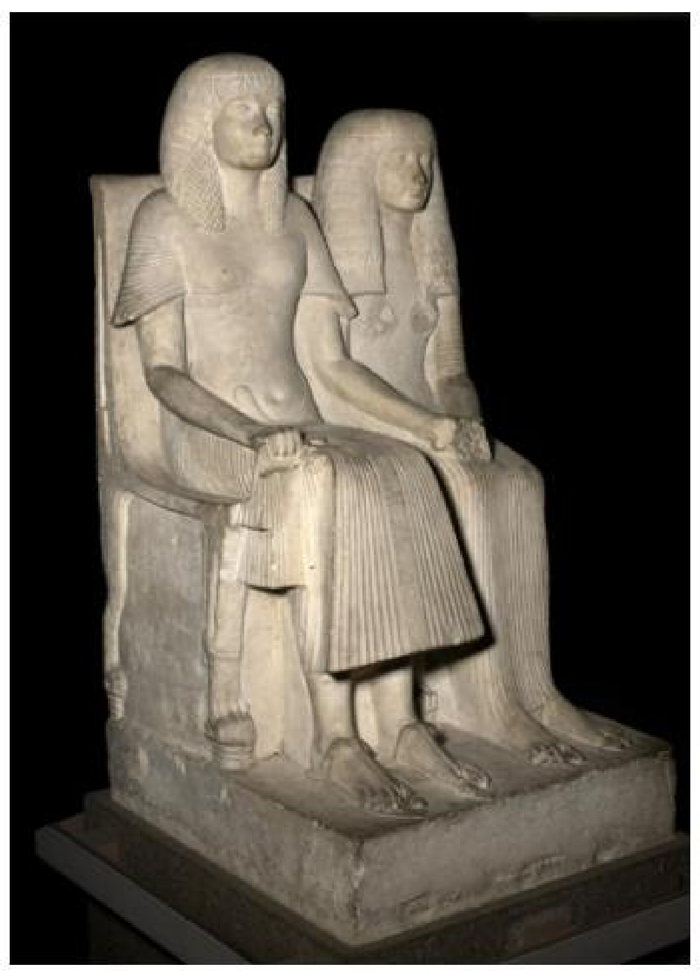
Finally, a bust exhibited in New York is entirely comparable to ours, both in terms of costume and position, as well as aesthetic and practical features such as the dorsal pillar (ill. 11).

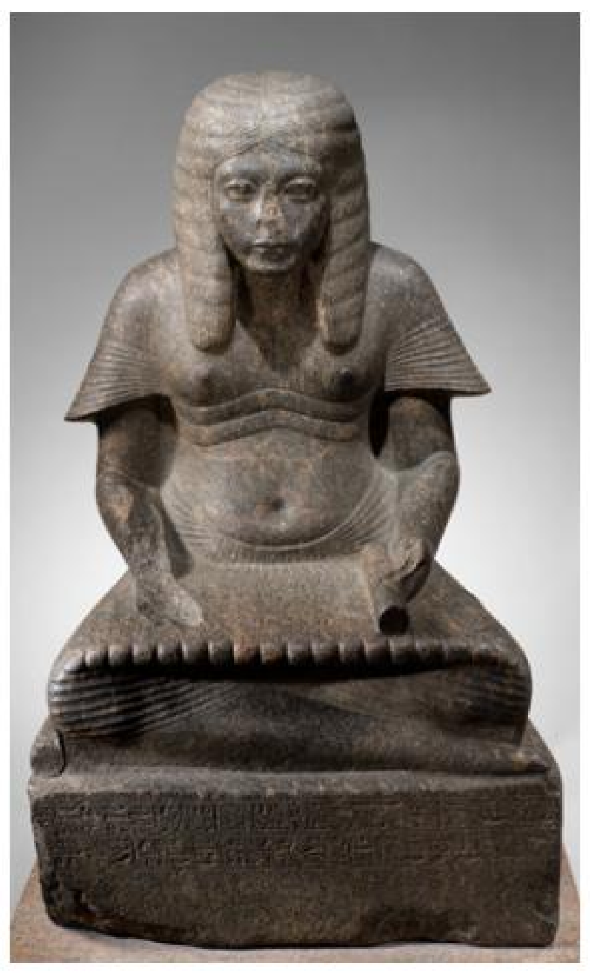


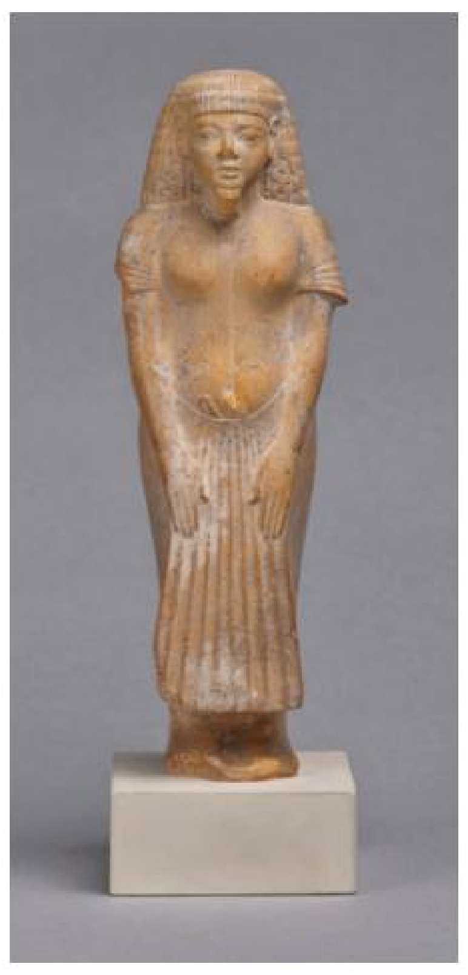


Ill. 6. Naophorous statue, Egypt, New Kingdom, late Dynasty XVIII, *circa* 1300-1295 BC, Egyptian quartzite, H. : 61 cm. Musée du Louvre, Paris, inv. no. N 61.

Ill. 7. Naophorous statue, Egypt, New Kingdom, Dynasty XIX, reign of Ramses II, *circa* 1279 - 1213 BC, limestone, H. : 64 cm. Musée du Louvre, Paris, inv. no. N 71.



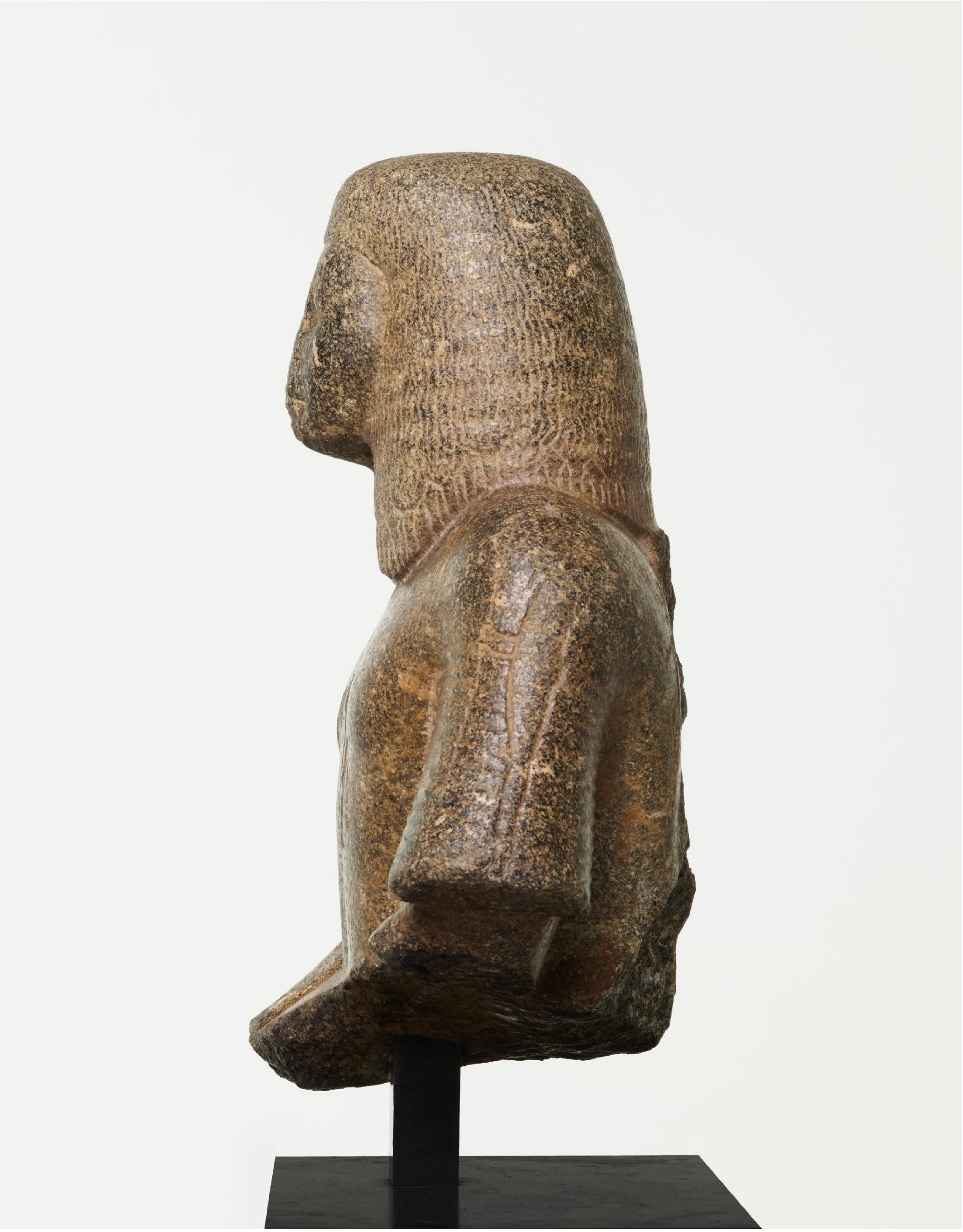


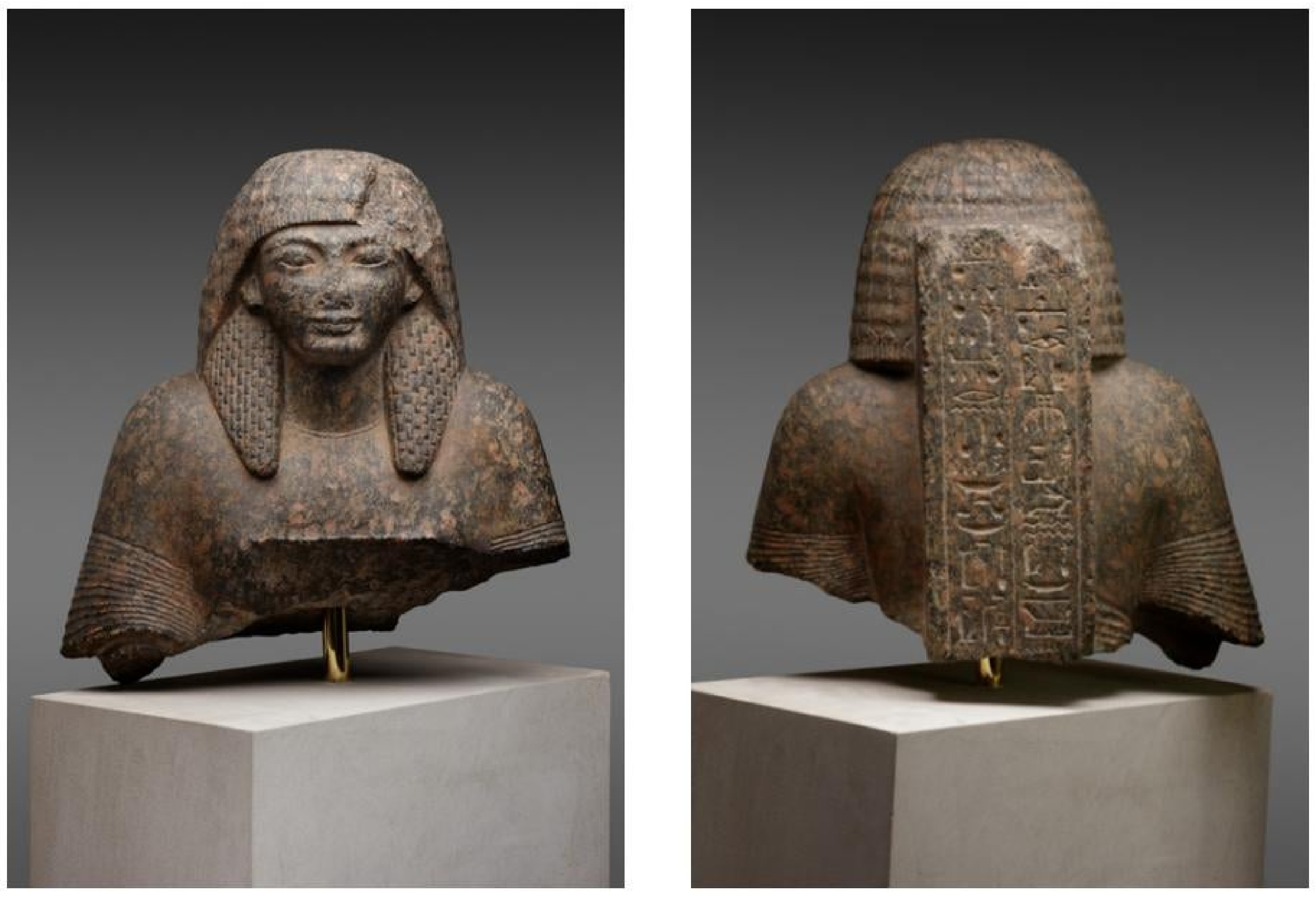


Ill. 8. Seated dignitary and his wife, Egypt, New Kingdom, Dynasty XVIII or XIX, 1300-1250 BC, limestone, H. : 130 cm. The British Museum, London, inv. no. 1839,0921.726.

Ill. 9. Statue of Haremhab, Egypt, New Kingdom, Dynasty XVIII, reign of Tutankhamun or Aya, *circa* 1336-1323 BC, granodiorite, H. : 113 cm. The Metropolitan Museum of Art, New York, inv. no. 23.10.1.

Ill. 10. Statuette of the dignitary Kasa, Egypt, New Kingdom, Dynasty XVIII, 1550-1295 BC, limestone, H. : 16,9 cm. The British Museum, London, inv. no. 1856,0814.2.



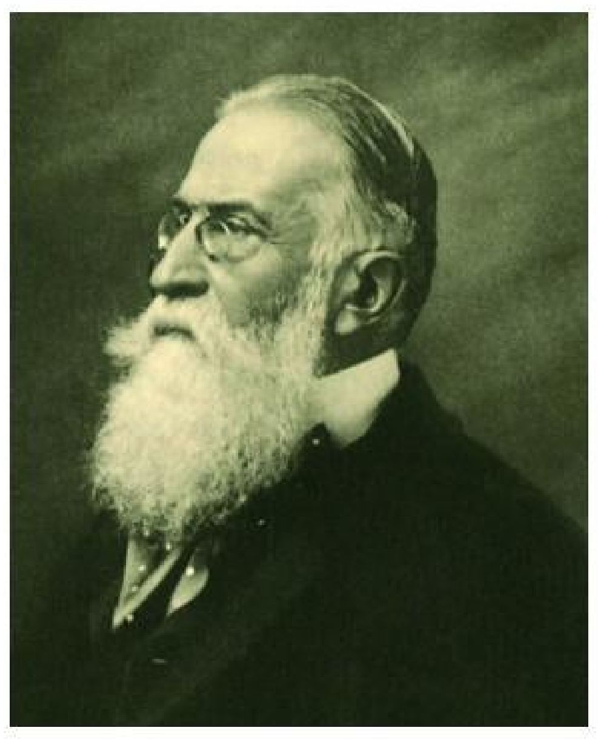


Ill. 11. Bust of a *naophorous* statue, Egypt, New Kingdom, Dynasty XIX, *circa* 1301-1200 BC, granite, H. : 43 cm. The Metropolitan Museum of Art, New York, inv. no. O.C.3525.

This work is astonishing in several aspects, one of them being its multiple dating. Many elements are characteristic of the Ramesside period: the ostentatious costume with its intricate, delicately worked pleats and voluminous wig, in particular, reflect the wealth and luxury resulting from contacts developed with Egypt's neighboring peoples in the New Kingdom. This tunic was worn during the reign of Ramses II, while the wavy wig appeared during the reign of Seti I, father of Ramses II. The statue was therefore probably made during the Dynasty XIX, during the reign of Ramses II (1279-1213 BC). However, later modifications and additions indicate that the work was re-used, probably by another dignitary of Dynasty XXII (945-715 BC): deities have been incised over the entire surface of the work, certainly for prophylactic purposes. The dorsal pillar has been hammered in the same time, in order to erase the name and dedication formulas to the gods associated with the former owner.

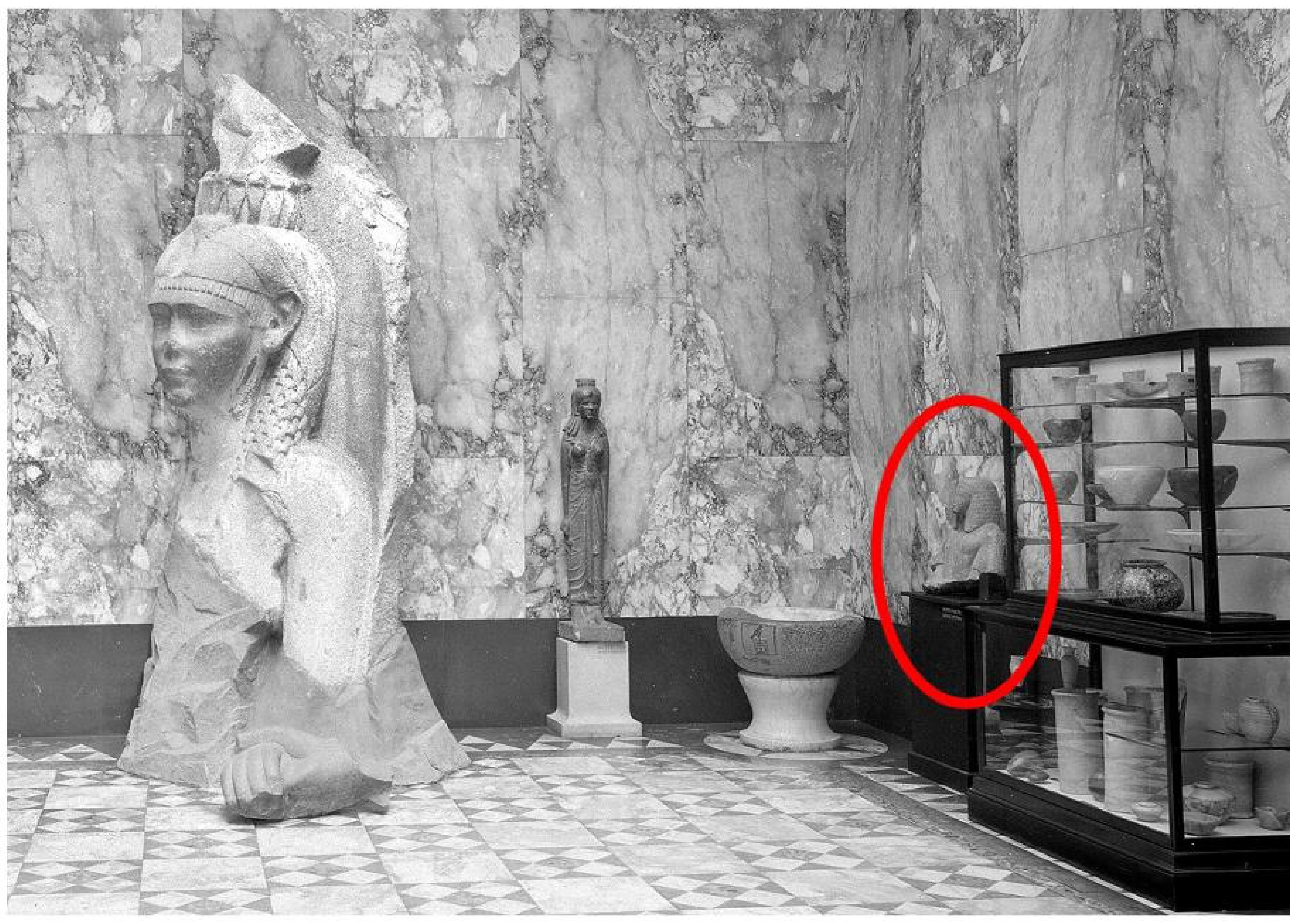
Our splendid dignitary bust is carved from grey granite, a hard, very dense volcanic stone. However, the volumes are rendered in an extremely delicate and realistic manner, and a light polish dresses the work and accentuates the play of light and shadow created by these more or less deep hollows and reliefs. A sculpture of this quality bears witnesses to the remarkable craftsmanship of the artist who created it. The Egyptian granite comes from quarries located in Aswan, a few kilometers from the banks of the Nile.

The Belgian industrialist and collector Valère Mabille (1840-1909) built up an important collection in the 1880s-1900s, notably when he was in Egypt (ill. 12). It was at this time that our superb bust joined his collection. An export permit was obtained for each of the Egyptian works he acquired, and these documents are preserved in the archives of the Greco-Roman Museum in Alexandria. The statue was subsequently passed down to his grandson, Henri Borel de Bitche (1892-1953), a Belgian diplomat. The latter presented the work at his estate, Château de Ramezée, built in the 18th century (ill. 13).



Ill. 12. Valère Mabille (1840-1909).
Ill. 13. Ramezée castle, Belgium.

The dignitary's bust was then placed on deposit at the Musée Royal de Mariemont from 1944, where it remained until the late 1960s, when it was purchased and transferred to a private Belgian collection (ill. 14).



Ill. 14. Our bust in the Musée Royal de Mariemon

# HEAD OF ATHENA

ROMAN, 1ST - 2ND CENTURY AD

MARBLE

RESTORATIONS FROM THE 18TH CENTURY

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HEIGHT: 53 CM. WIDTH: 16 CM. DEPTH: 24 CM.

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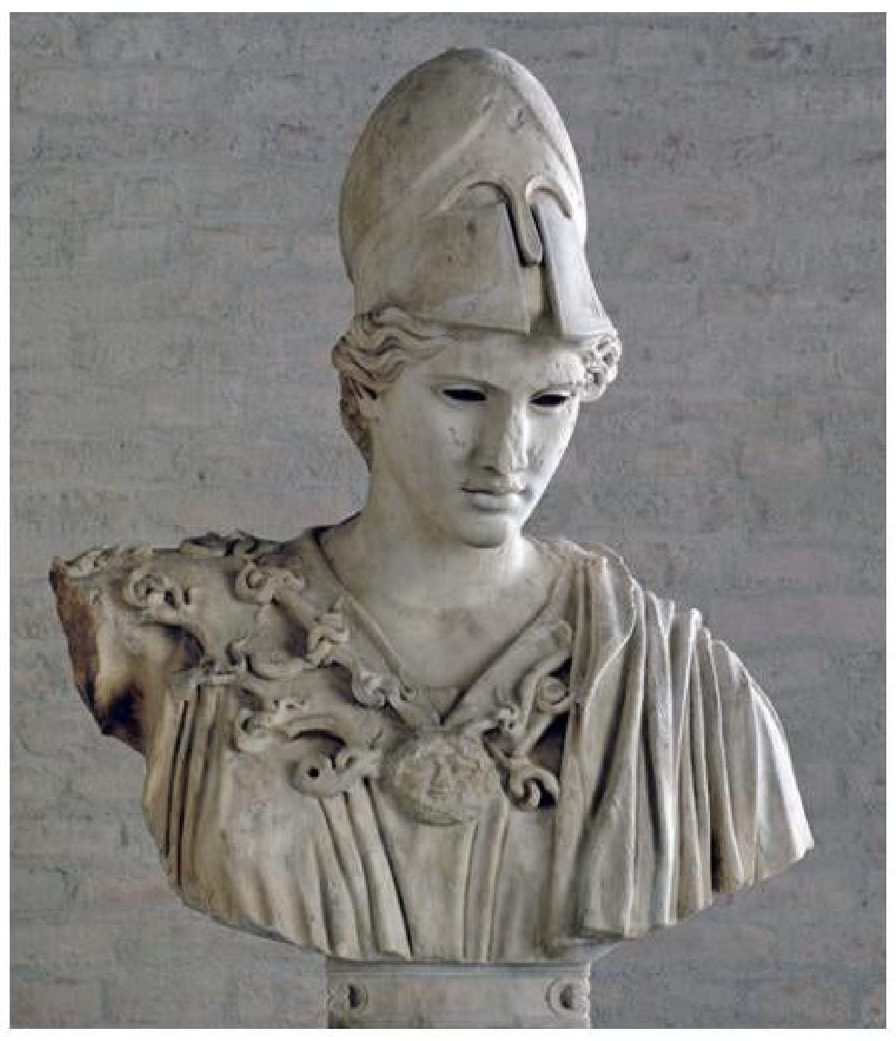
PROVENANCE:
DISCOVERED DURING THE DIGS CONDUCTED IN THE ARICCIA VALLEY, LATIUM,
BY THE CARDINAL ANTONIO DESPUIG Y DAMETO (1745-1813) BETWEEN 1789 AND 1791.
IN THE CARDINAL'S PRIVATE COLLECTION,
FIRST IN ROME, THEN IN RAIXA, MALLORCA, IN AROUND 1800.
IT WAS ALSO MENTIONED AS BEING LOCATED THERE IN 1845 AND IN 1862.
SOLD BY HIS DESCENDANTS AT THE END OF THE 19TH CENTURY.
THEN IN A FRENCH PRIVATE COLLECTION,
PASSED DOWN WITHIN THE SAME FAMILY SINCE THE 1960S OR 1970S.

This impressive marble head represents the Greek goddess Athena. She is depicted with her face completely turned to the right, looking into the distance. Her small, almond-shaped eyes are framed by finely carved eyelids, with slightly convex lower lids, and surmounted with pronounced brow ridges. All these details contribute to the intensity of our goddess' gaze. Her cheeks are hollow with high cheekbones and her chin is round and slightly upturned, while her nose is straight and prominent. Her full-lipped mouth is subtly open, enhancing the vivacity and realism of the portrait, as though our goddess was sculpted from life, captured in the time of a breath. Finally, her neck is quite slender and long and her carriage proud. The particular position of her head enabled the artist to showcase their considerable dexterity and attention to detail. The latter is further demonstrated by small folds of skin on her neck, which give our goddess a very incarnate, lifelike appearance. Finally, the base of the neck tapers into a tenon, as, originally, the head must have been slotted into a larger sculpture that was probably about life-sized.

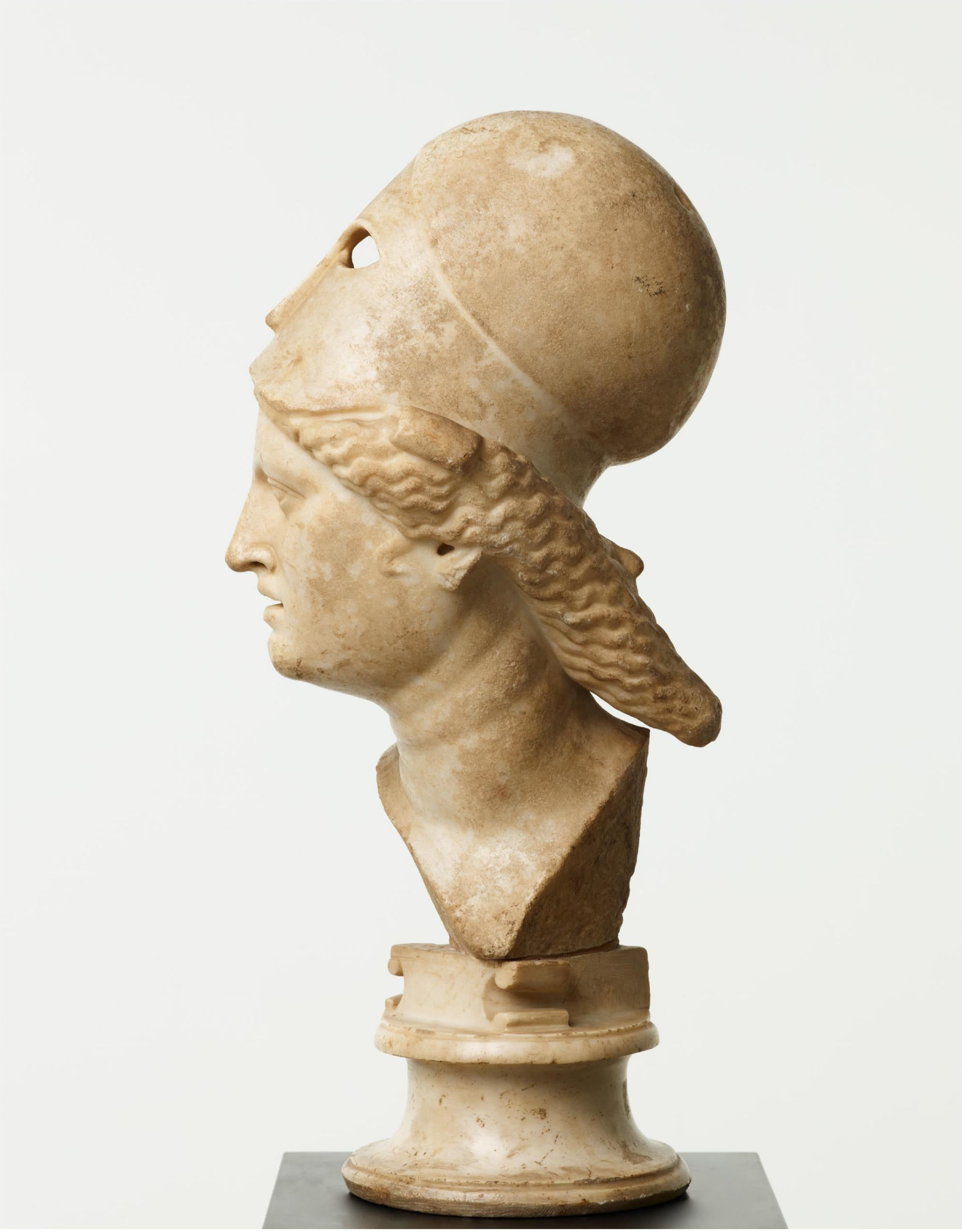
Her hair is wavy, with a central parting, and gathered into a plait along the nape of her neck. Each lock was individually sculpted, partly covering her ears, with two small curls having come loose over her cheeks. Finally, the whole portrait is surmounted with a Corinthian style helmet, which the goddess is wearing on the very top of her head, sinking delicately into her hair. This creates a spectacular impression of volume and matter. It is represented devoid of any decoration, the part that protects the skull simply separated from the part protecting the face by a line that forms a point over the forehead. Two almond shaped openings were carved for the eyes, while the part intended to cover the nose bridge is in relief. The front part of the helmet, which generally protects the cheeks, probably covered the whole head, forming a sort of visor, a common detail in representations of Athena at the time (ill. 1).

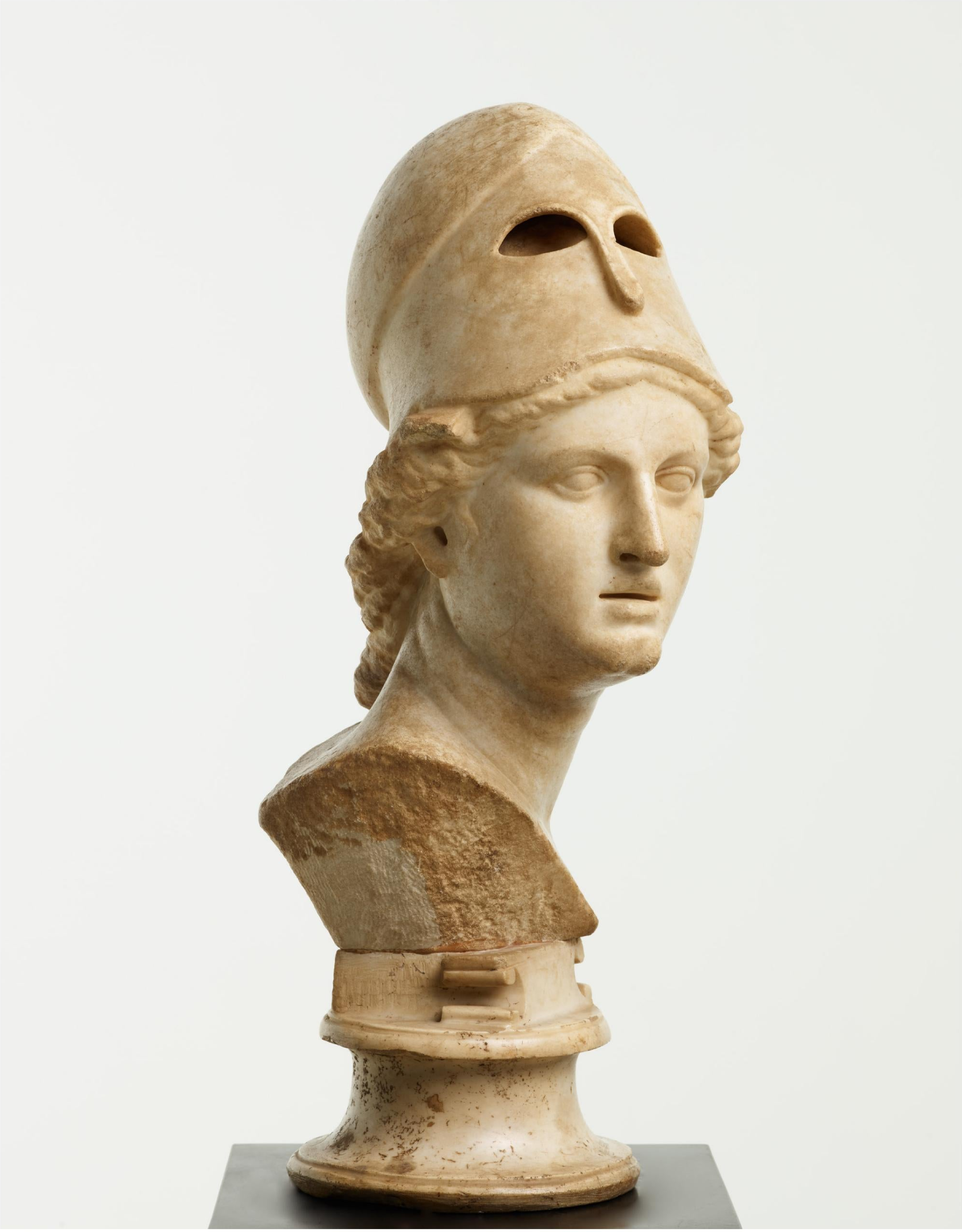
Such helmets were produced in the Greek city of Corinth in the 7th century BC and were soon worn by all Greek soldiers. As they were made of bronze, they were extremely solid, a testament to the progress made in bronze casting in ancient Greece. Over the centuries, this type of helmet became one of the best-known attributes of warrior deities such as Mars and, as in this case, Athena.The particular shape of the helmet and its very smooth appearance contrast with the facial features of our sculpture and the dynamic aspect of the hair, giving our sculpture a certain poise and unique solemnity, inherent in the representations of one of the most popular goddesses in the Greek and then Roman pantheons.



Ill. 1. Bust of Athena, Roman, 2nd century AD, after a Greek original, marble, H.: 114 cm. Glyptothek, Munich, inv. no. 213.

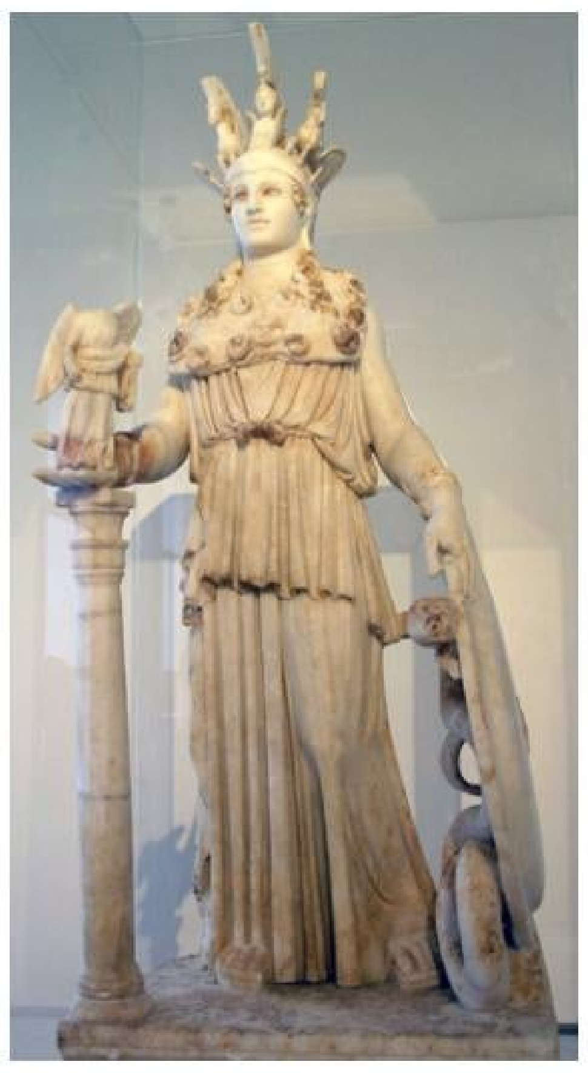
Athena, known to the Romans as Minerva, was the goddess of wisdom and military strategy, known for being courageous and the most resourceful of the gods on Mount Olympus. From her birth, she was destined to be a warrior. She was the daughter of Zeus and the Oceanid Metis. Having heard a prediction that one of his sons would seize his throne, Zeus decided to swallow Metis, who was pregnant with the goddess at the time. A few months later, suffering from a terrible headache, Zeus asked Hephaestus, the smithing god, to split his skull open to relieve him of the pain. Athena then sprang from her father's head, fully armed and helmeted, bellowing a war cry. In her adulthood, she participated in the storied Trojan War and was the protector of many heroes including Diomedes,

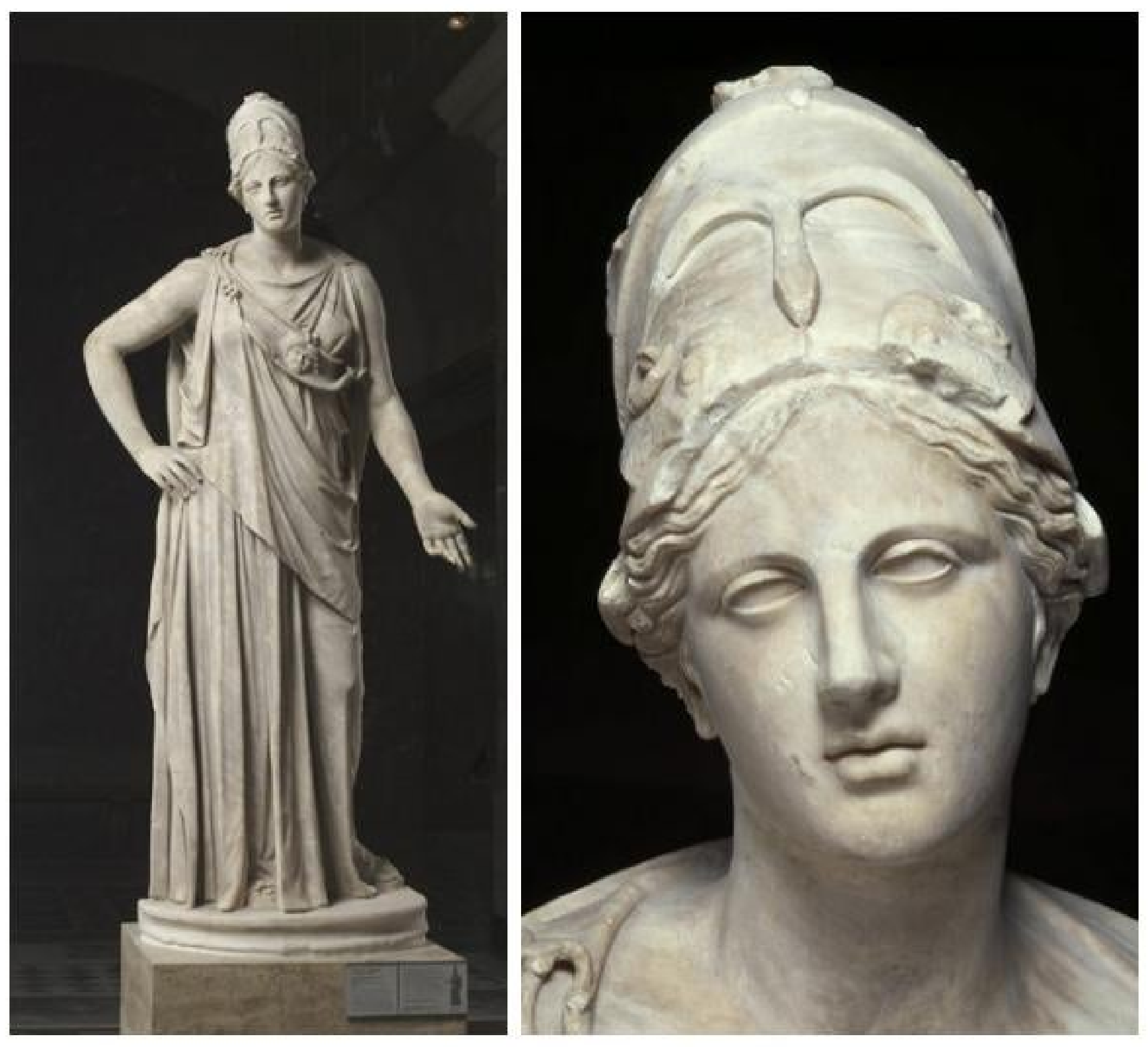




Ulysses and Telemachus. In iconographic terms, the goddess is generally depicted armed, helmeted and wearing her aegis.

Athena's popularity and importance in Roman mythology led to a multitude of representations, first by Greek artists and then by Roman sculptors. Various types developed, depicting the goddess in her different guises. The best known is the Athena Parthenos type, which portrays her in a peaceful attitude, although she still bears her attributes (ill. 2). Our portrait more closely resembles the type of Athena Mattei, a Greek original from the 4th century BC, which inspired a gorgeous Roman copy conserved at the Louvre (ill. 3). This version of the goddess is peaceful, with gentle, fine features that resemble those of our Athena, and which can also be found in other Roman examples conserved in Rome and Sperlonga (ill. 4-5).

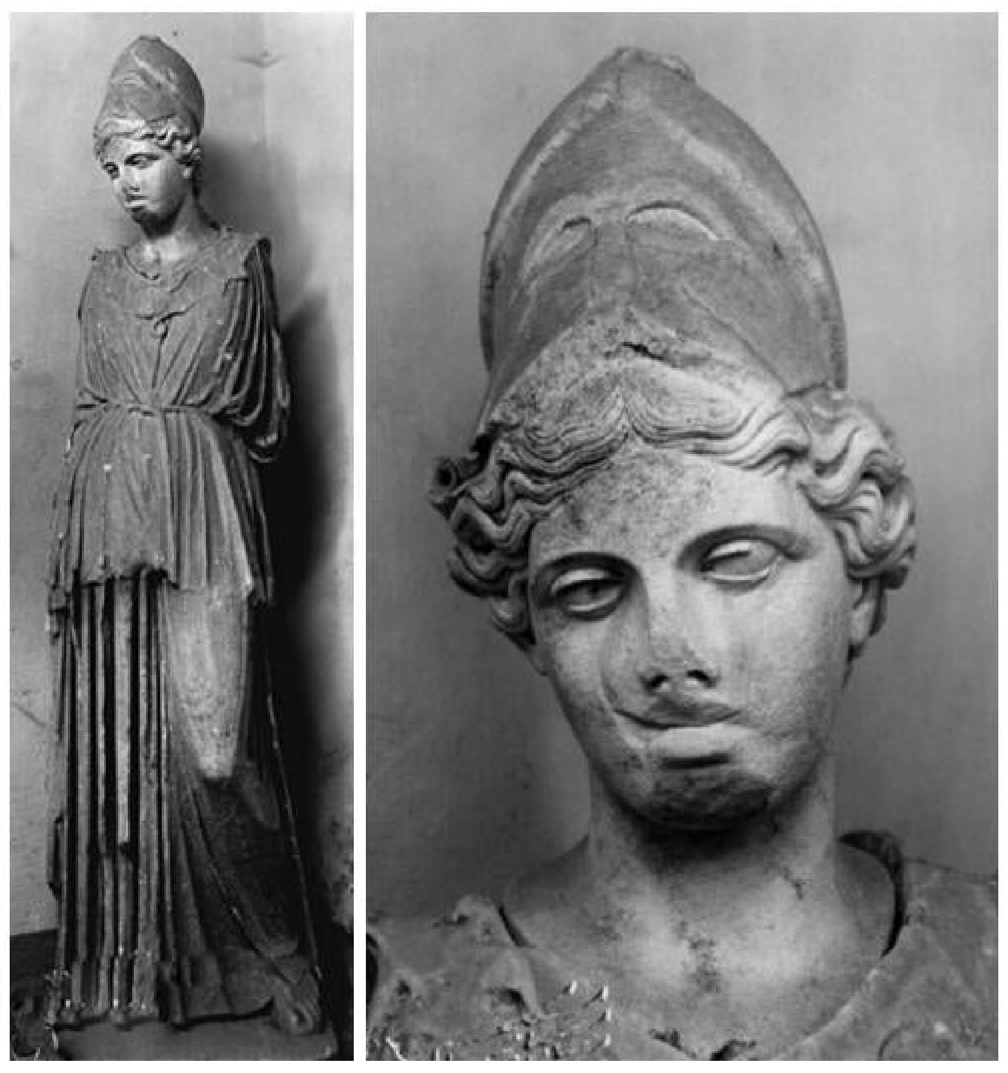


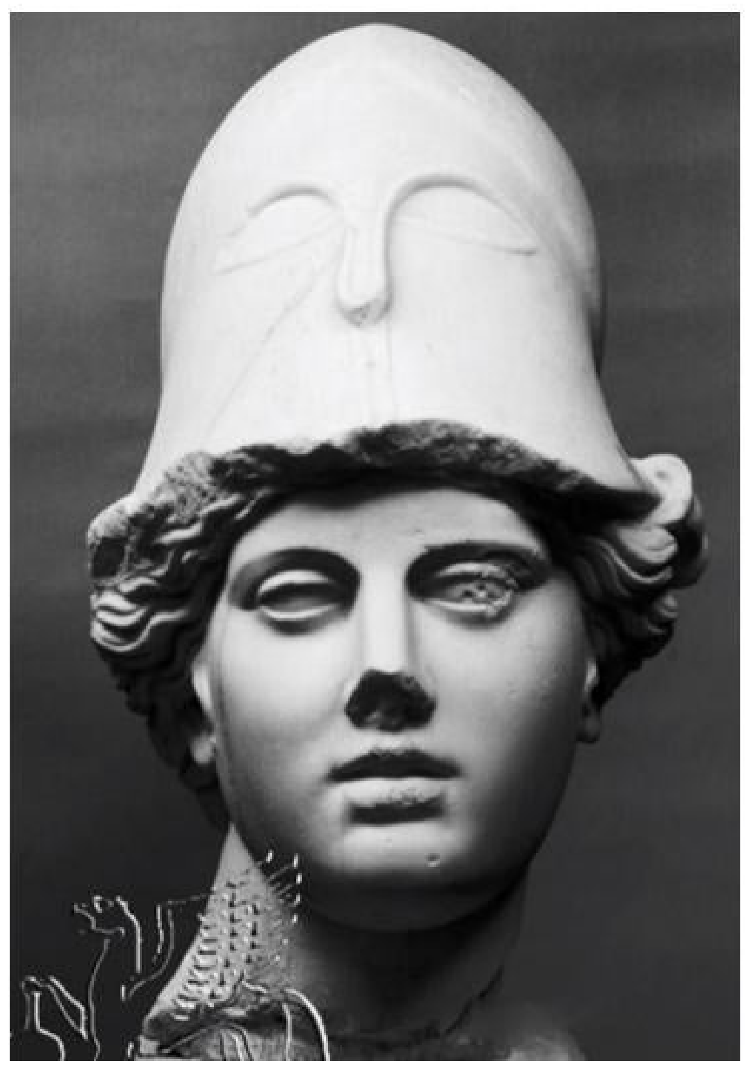


Ill. 2. Athena Parthenos, also known as the Varvakeion Athena, Roman, 3rd century AD, marble, H.: 104 cm. National Archaeological Museum, Athens, inv. no. 129.

Ill. 3. Athena Mattei, Roman, 2nd century BC – 2nd century AD, after a Greek original from the 5th century BC, marble, H.: 230 cm. Musée du Louvre, Paris, inv. no. Ma 530.

Another type depicting a helmeted Athena is that of Athena of Velletri, in which the goddess holds a lance in one hand and probably a shield in the other. This type was widely reused, modified and reinterpreted by artists over the centuries, giving rise to many new iconographic choices. There are thus variances in postures, attributes and facial features, which broaden the range of representations of Athena and denote her popularity.

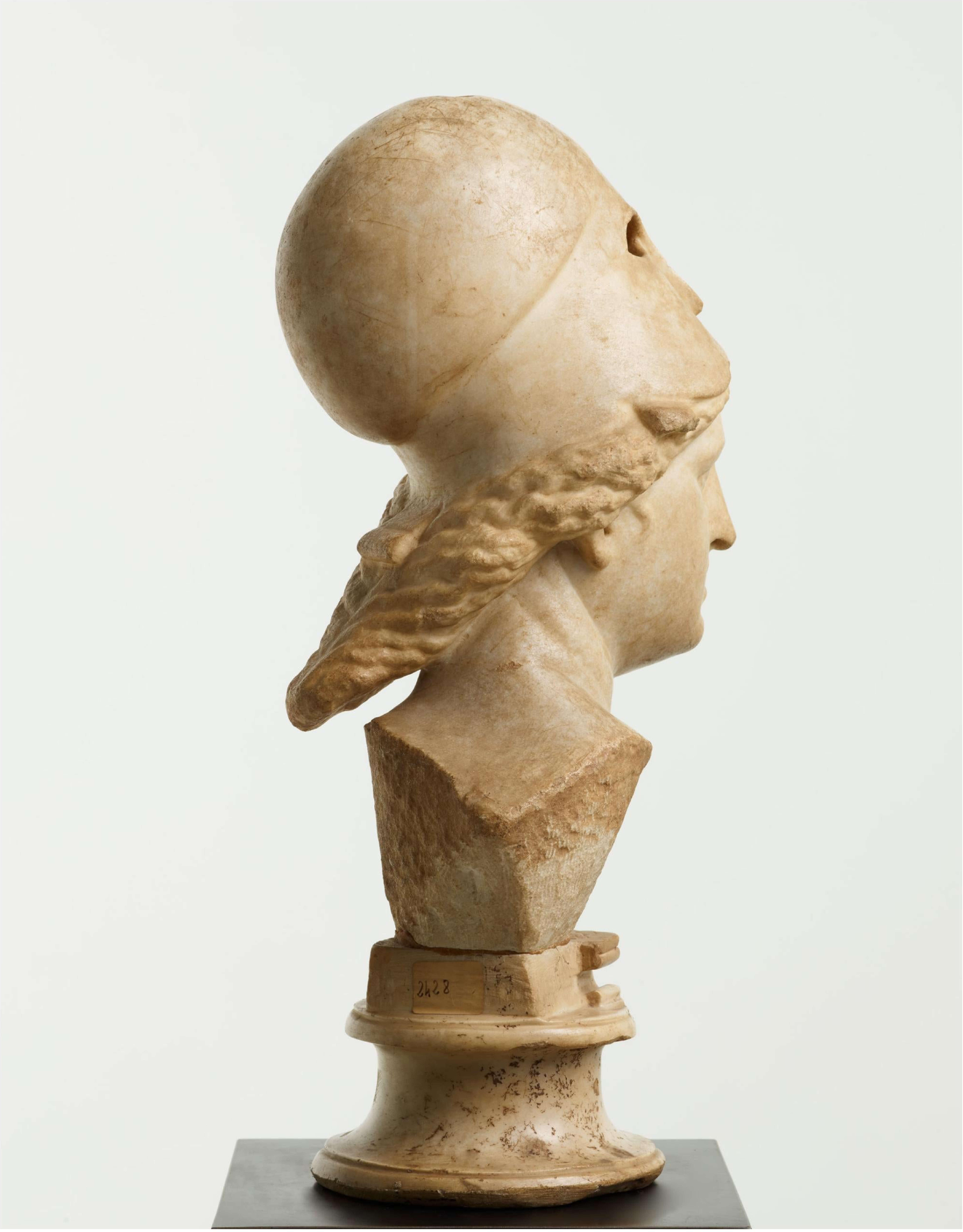




Ill. 4. Athena, Roman, after a Greek original from the 5th century BC, marble, H.: 172 cm. Villa Hadriana, Tivoli, inv. no. 2227.

Ill. 5. Head of Athena, Roman, 1st century AD, marble. Museo Archeologico Nazionale, Sperlonga.

The artist used a gorgeous white marble, upon which he was perfectly able to impress the serenity and poise of the goddess of war. The representation of the goddess' skin is remarkable and the sculptor's technical mastery almost brings her to life, creating an absolutely exquisite impression of movement and vivacity. Furthermore, the whole piece is enhanced by a delicate brown patina that colours the marble, adding to its preciousness and giving it a unique aura, a testament to the passing of time.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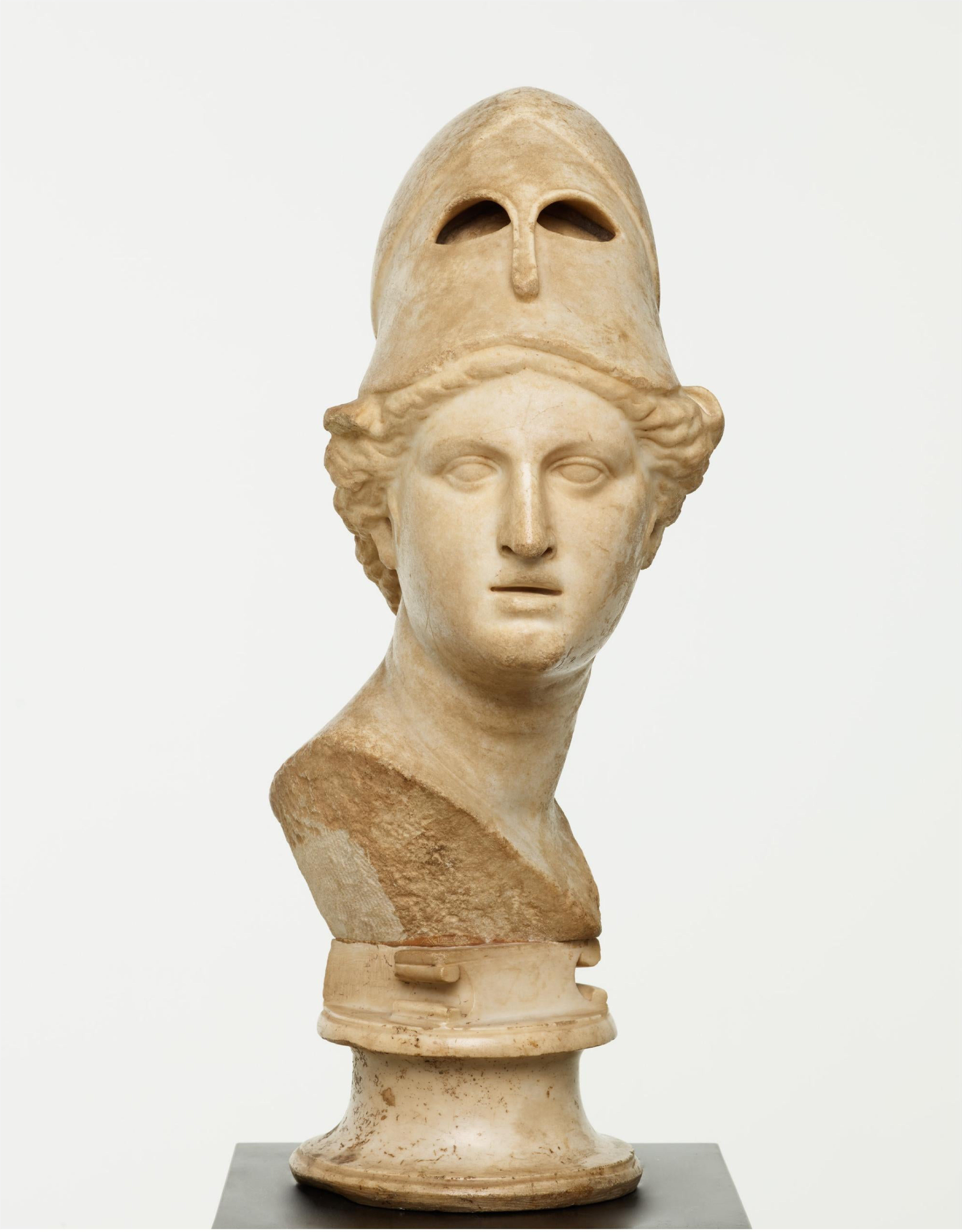
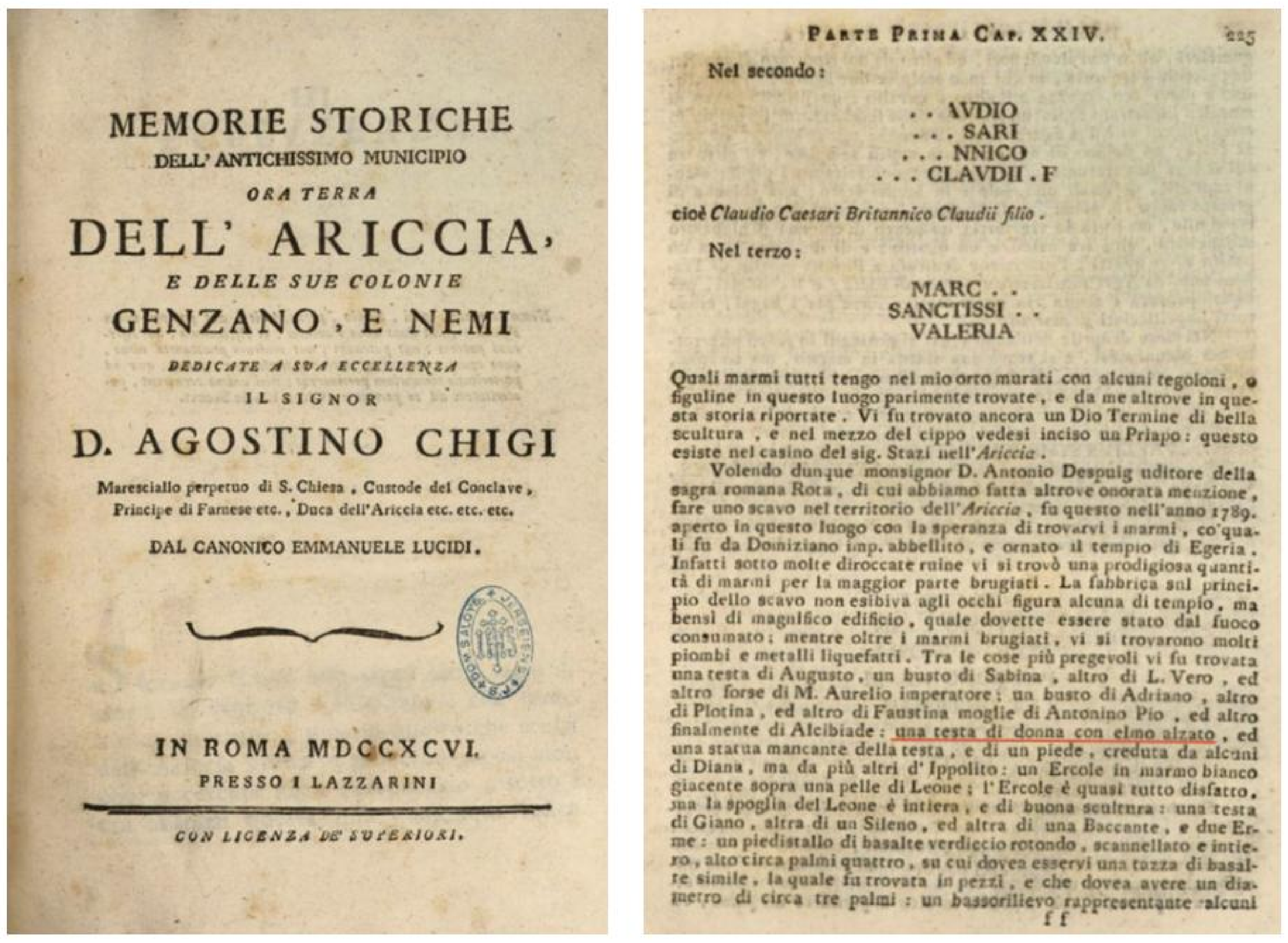


Finally, the pedestal serving as the base also dates back to Antiquity, but is from another sculpture. It was thus reused by the artists of the 18th century to complete our work.

Our sculpture thus dates back to that period. It was discovered during digs conducted by Antonio Despuig y Dameto (1745-1813) in the Ariccia valley. Named cardinal in 1803, Despuig was a lover of the arts and a great collector. Between 1789 and 1791, he undertook digs in the south of Rome to enrich his private collection. Various marbles, including our head, were discovered in the ruins of what seemed to be an ancient villa owned by freed slaves. Our head was mentioned by Emmanuele Lucidi, in his report on the digs, in 1796 as "una testa di donna con elmo alzato" discovered in 1789 alongside many other marble portraits (ill. 6). It was added to the cardinal's collection at his residence in Rome, Palazzo Nuñez, and then transferred to his family property in Raixa, Mallorca (ill. 7), in around 1800. This residence, which had been in the Despuig family since 1660, then housed an exceptional corpus of works that led to the establishment of a museum of classical arts on the property. Our head was thus mentioned in 1845 and then in 1862 as a Minerva. The collection was conserved in its entirety until 1897, then some pieces were sold by the cardinal's nephew, Ramón Despuig y Fortuna. To that end, photographs were taken and sent to potential buyers. Lovely visuals of our head are thus conserved in the archives of the archaeologist Paul Arndt (1865-1937) in Germany (ill. 8).



MEMORIE STORICHE
DELL' ANTICHISSIMO MUNICIPIO
*ORA TERRA*
DELL' ARICCIA,
*E DELLE SUE COLONIE*
GENZANO, E NEMI
*DEDICATE A SUA ECCELLENZA*
IL SIGNOR
D. AGOSTINO CHIGI
Maresciallo perpetuo di S. Chiesa, Custode del Conclave,
Principe di Farnese etc., Duca dell'Ariccia etc. etc. etc.
DAL CANONICO EMMANUELE LUCIDI.

IN ROMA MDCCXCVI.
PRESSO I LAZZARINI

*CON LICENZA DE' SUPERIORI.*

PARTE PRIMA CAP. XXIV. 225

Nel secondo:

. . AVDIO
. . . SARI
. . . NNICO
. . . CLAVDII . F

cioè *Claudio Caesari Britannico Claudii filio*.

Nel terzo:

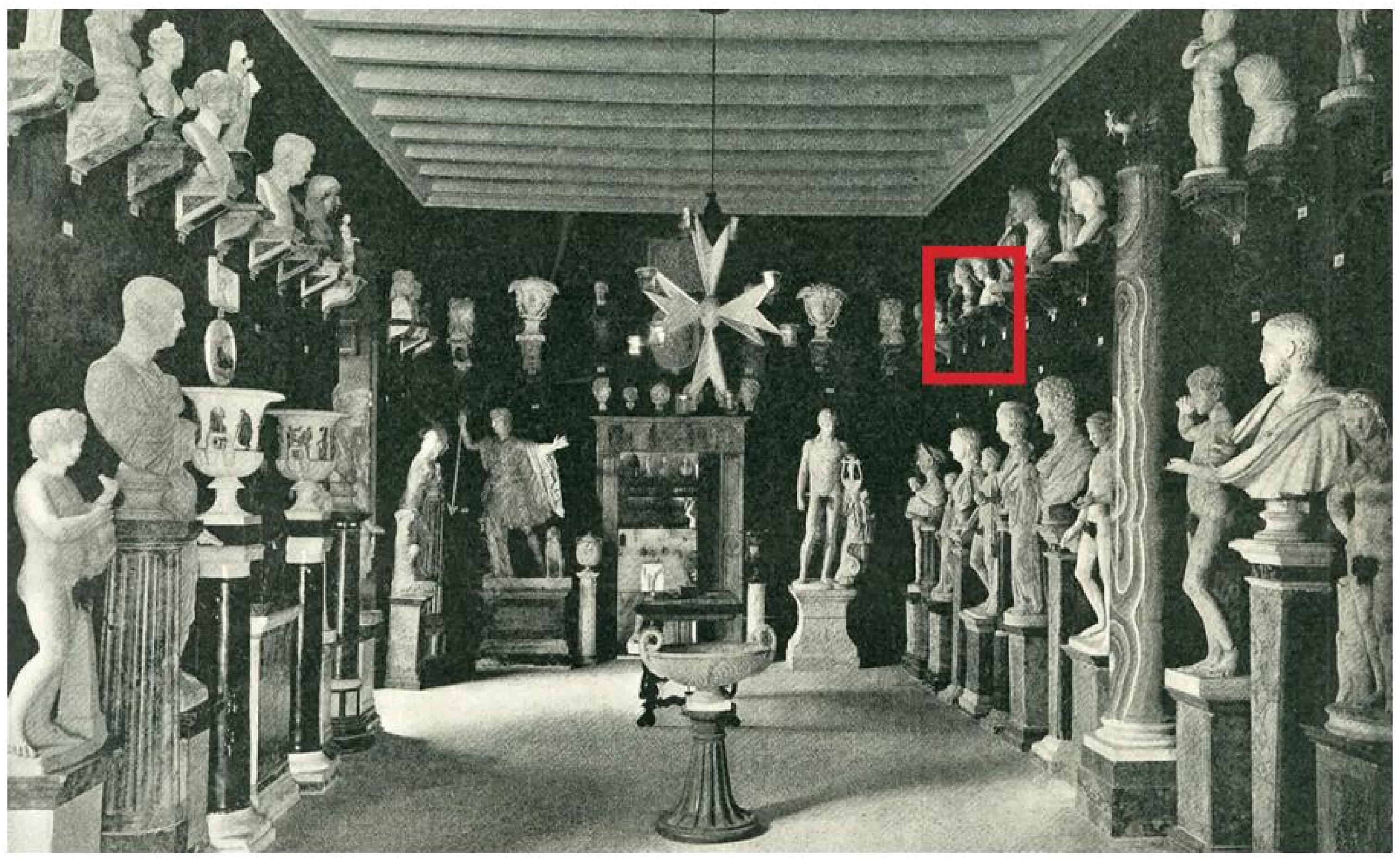
MARC . .
SANCTISSI . .
VALERIA

Quali marmi tutti tengo nel mio orto murati con alcuni tegoloni, e figuline in questo luogo parimente trovate, e da me altrove in questa storia riportate. Vi fu trovato ancora un Dio Termine di bella scultura, e nel mezzo del cippo vedesi inciso un Priapo: questo esiste nel casino del sig. Stazi nell'*Ariccia*.

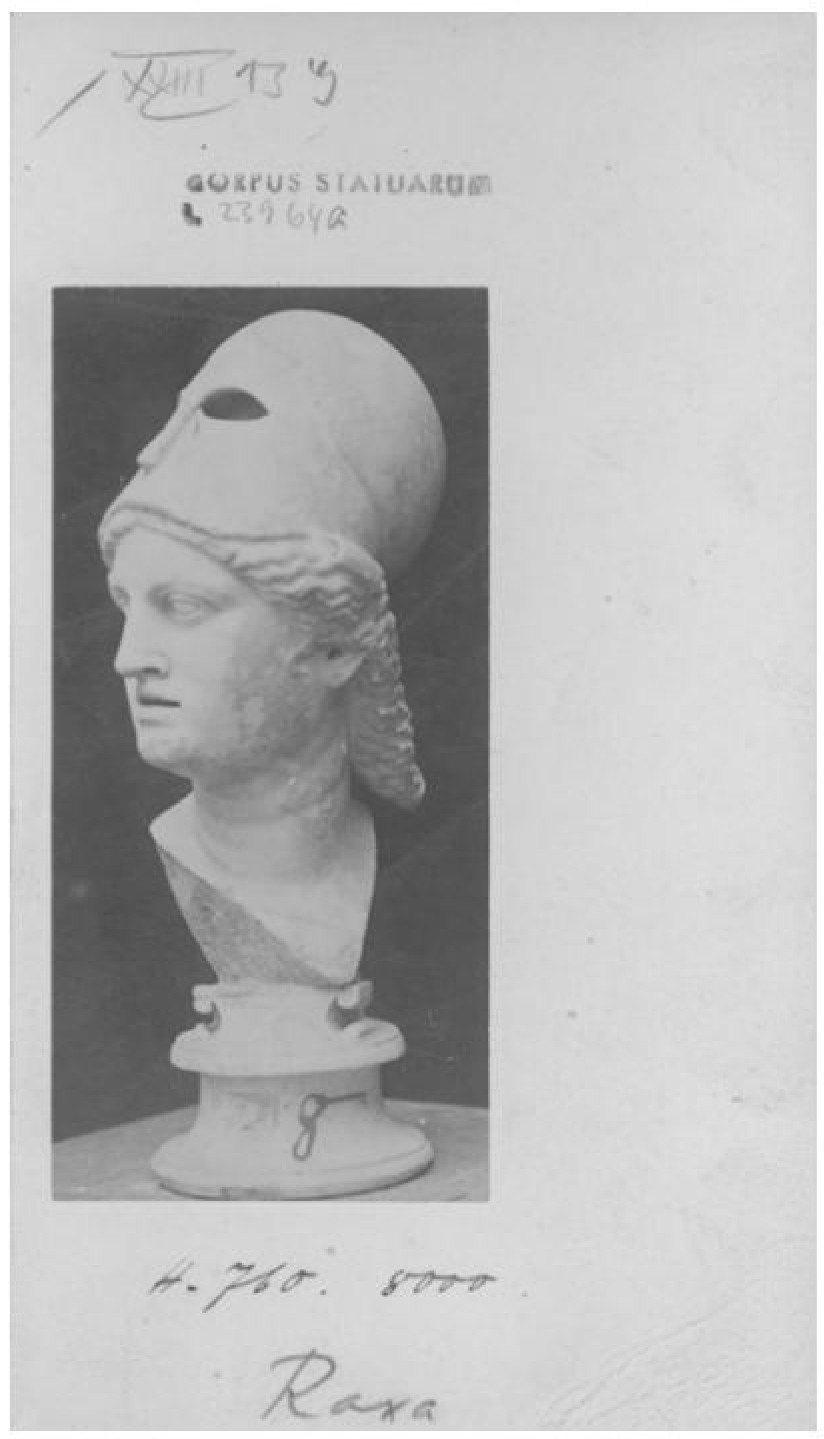
Volendo dunque monsignor D. Antonio Despuig uditore della sagra romana Rota, di cui abbiamo fatta altrove onorata menzione, fare uno scavo nel territorio dell'*Ariccia*, fu questo nell'anno 1789. aperto in questo luogo con la speranza di trovarvi i marmi, co'quali fu da Domiziano imp. abbellito, e ornato il tempio di Egeria. Infatti sotto molte diroccate ruine vi si trovò una prodigiosa quantità di marmi per la maggior parte brugiati. La fabbrica sul principio dello scavo non esibiva agli occhi figura alcuna di tempio, ma bensì di magnifico edificio, quale dovette essere stato dal fuoco consumato; mentre oltre i marmi brugiati, vi si trovarono molti piombi e metalli liquefatti. Tra le cose più pregevoli vi fu trovata una testa di Augusto, un busto di Sabina, altro di L. Vero, ed altro forse di M. Aurelio imperatore; un busto di Adriano, altro di Plotina, ed altro di Faustina moglie di Antonino Pio, ed altro finalmente di Alcibiade: una testa di donna con elmo alzato, ed una statua mancante della testa, e di un piede, creduta da alcuni di Diana, ma da più altri d' Ippolito: un Ercole in marmo bianco giacente sopra una pelle di Leone; l'Ercole è quasi tutto disfatto, ma la spoglia del Leone è intiera, e di buona scultura: una testa di Giano, altra di un Sileno, ed altra di una Baccante, e due Erme: un piedistallo di basalte verdiccio rotondo, scannellato e intiero, alto circa palmi quattro, su cui dovea esservi una tazza di basalte simile, la quale fu trovata in pezzi, e che dovea avere un diametro di circa tre palmi: un bassorilievo rappresentante alcuni

Ff

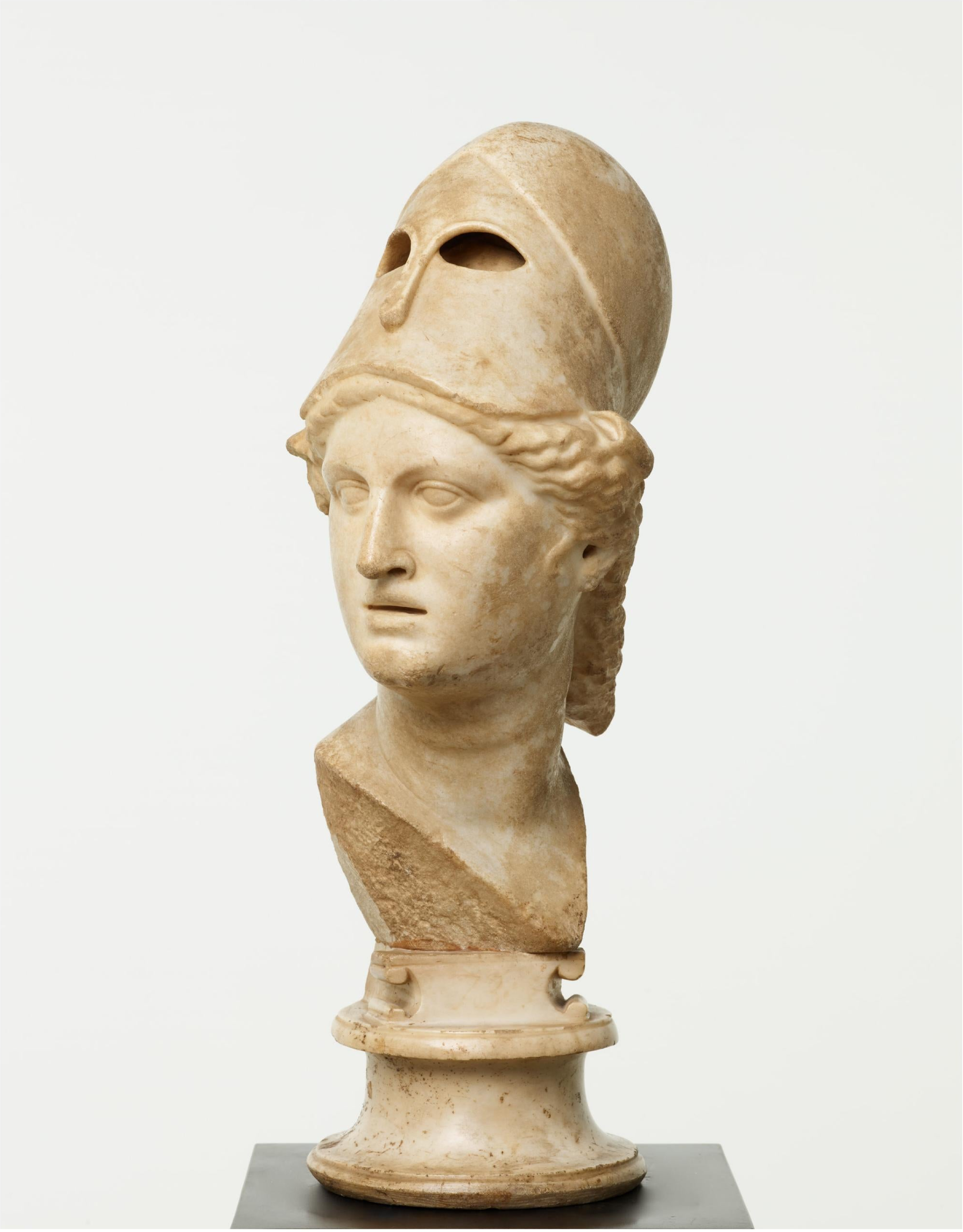
Ill. 6. E. Lucidi, *Memorie storiche dell'antichissimo municipio ora terra dell'Ariccia, e delle sue colonie Genzano, e Nemi dedicate a sua eccellanza il signor D. Agostino Chigi*, Presso i Lazzarini, Roma, 1796, p. 225.

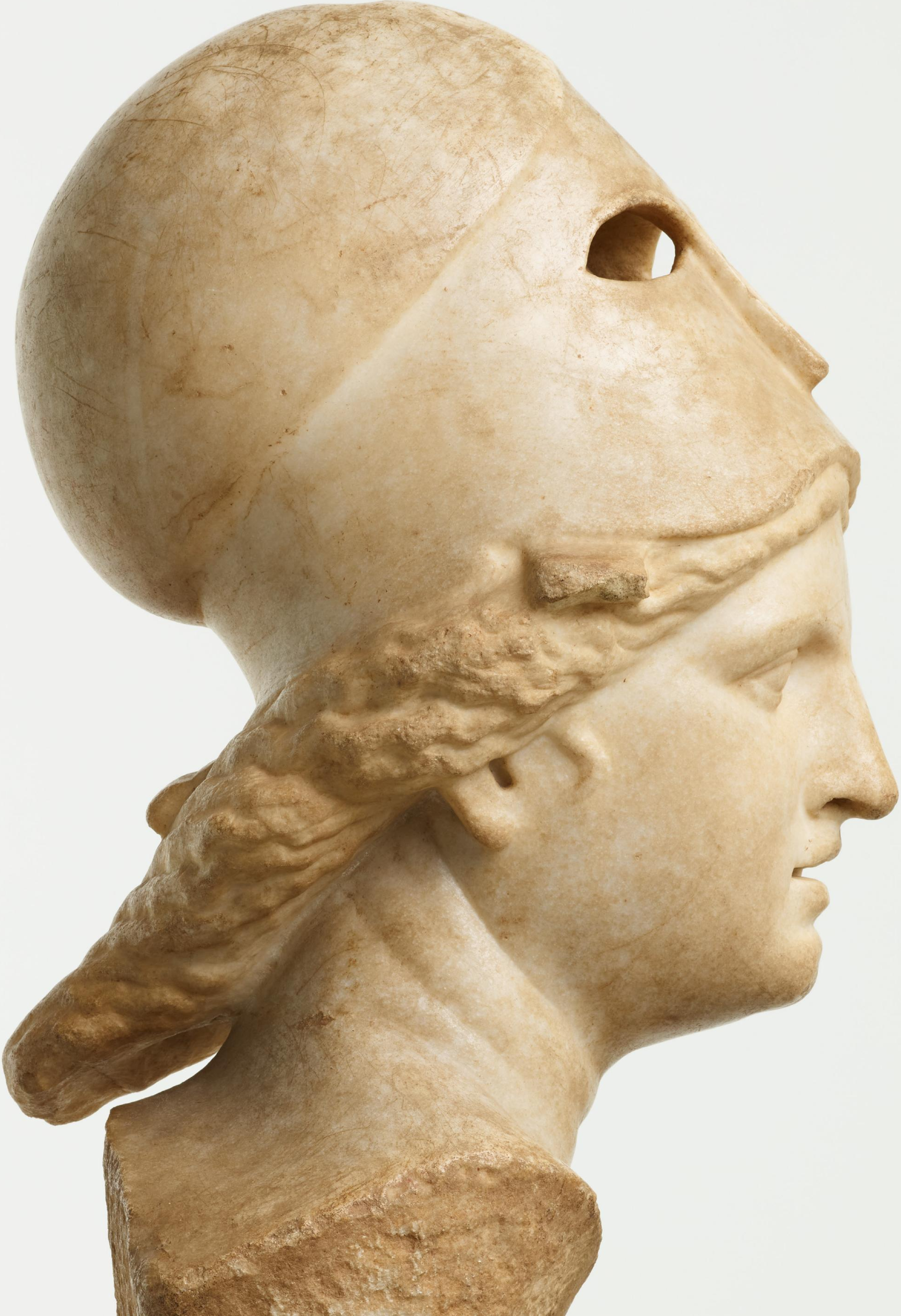


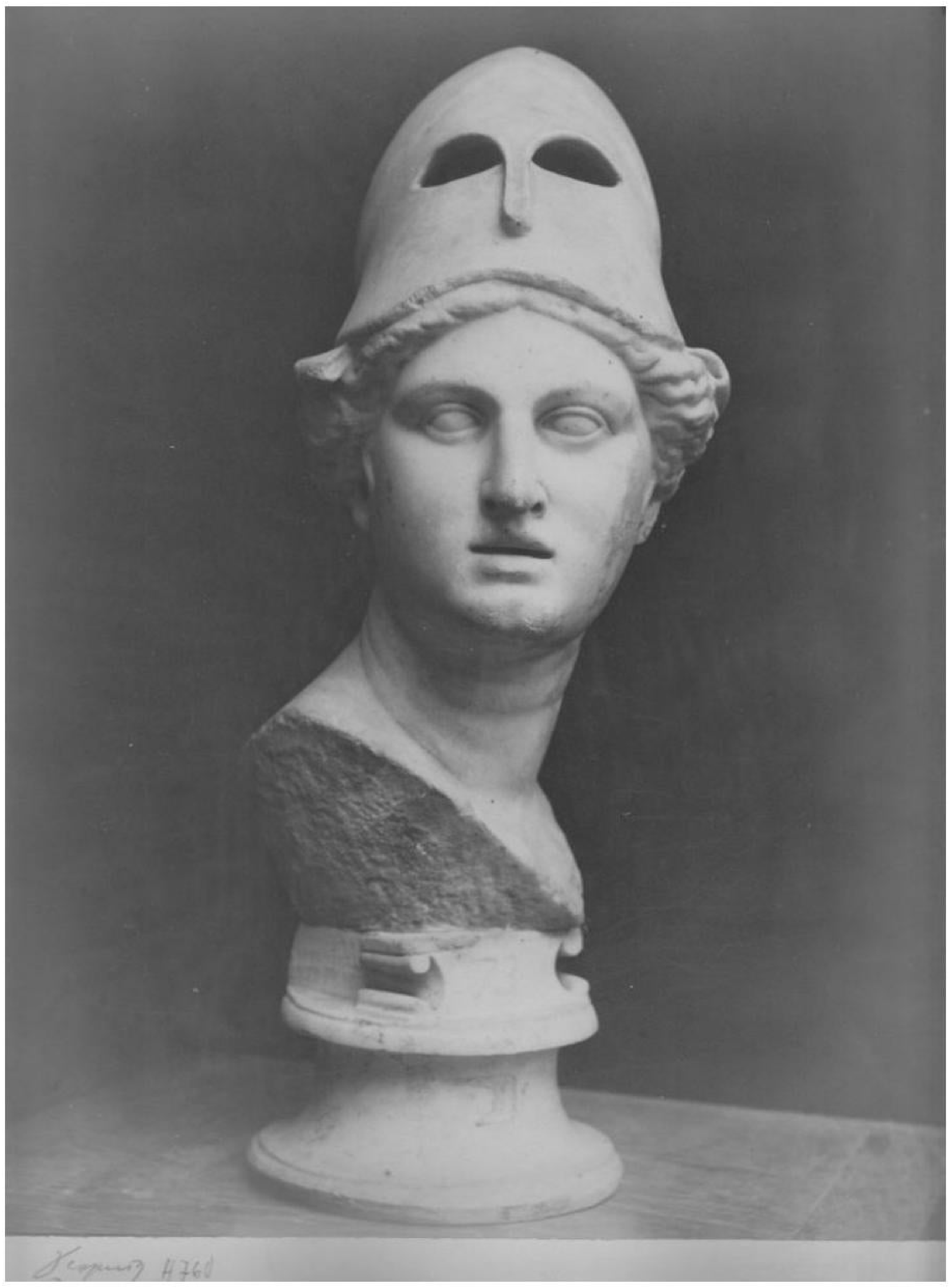
Ill. 7. Our head at Villa Raixa, Mallorca, in around 1890.



Ill. 8a. Our head photographed by Paul Arndt.



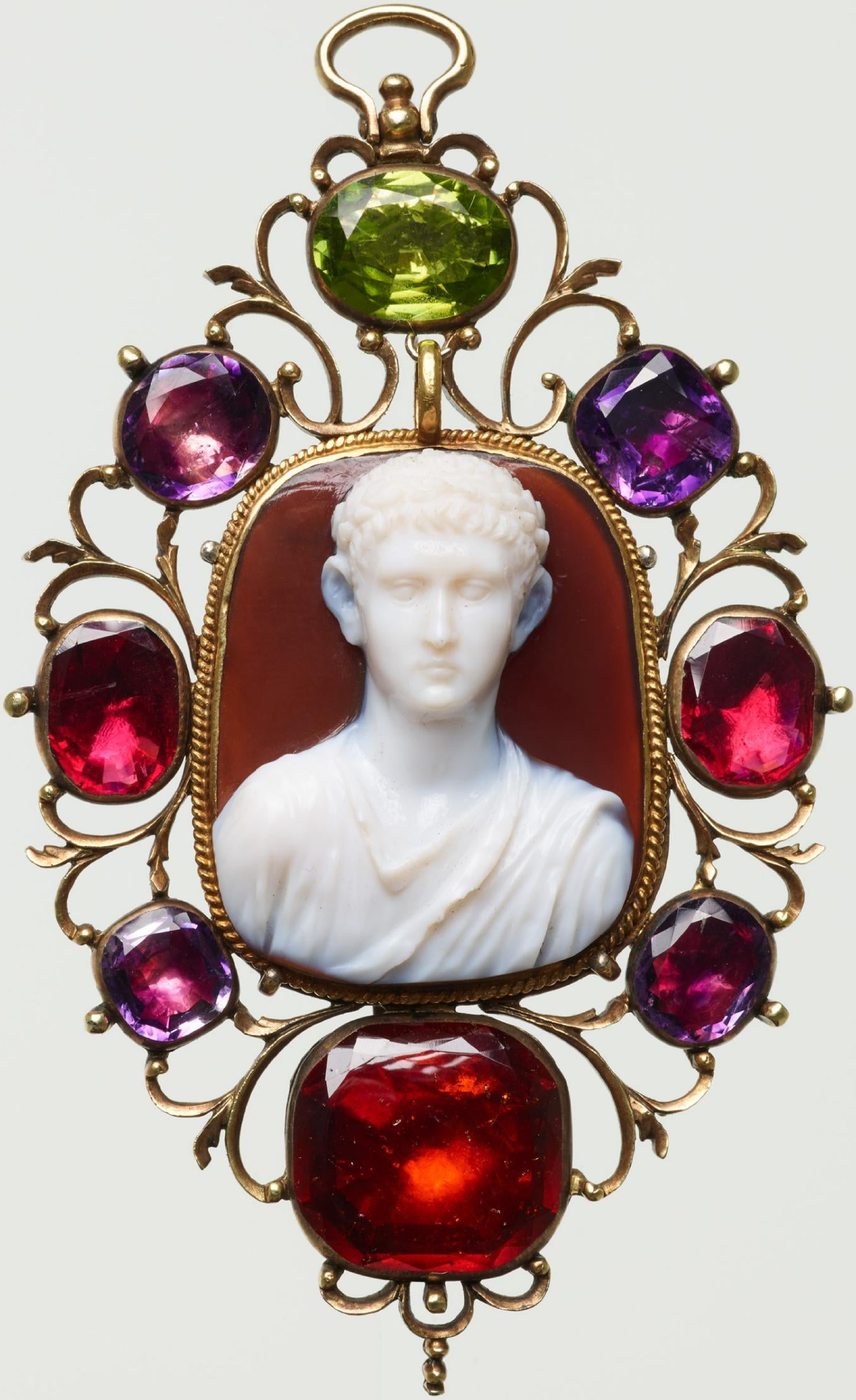




Ill. 8b. Our head photographed by Paul Arndt.

Publications:

- E. Lucidi, *Memorie storiche dell'antichissimo municipio ora terra dell'Ariccia, e delle sue colonie Genzano, e Nemi dedicate a sua eccellanza il signor D. Agostino Chigi*, Presso i Lazzarini, Roma, 1796, p. 225.
- J. M. Bover de Rosselló, *Noticia histórico-artística de los museos del eminentísimo señor cardenal Despuig existentes en Mallorca*, Biblioteca de Catalunya, Palma, 1845, p. 104, no. 65.
- E. Hübner, *Die antiken Bildwerke in Madrid*, Verlag Georg Reimer, Berlin, 1862, p. 303, no. 760.



# CAMEO DEPICTING AGRIPPA POSTUMUS

ROMAN, JULIO-CLAUDIAN PERIOD, *CIRCA* AD 37-41

SARDONYX

ENGLISH GOLD MOUNTING SET WITH SEMI-PRECIOUS STONES FROM THE 18TH CENTURY

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CAMEO - HEIGHT: 3.6 CM. WIDTH: 3 CM. DEPTH: 0.4 CM.

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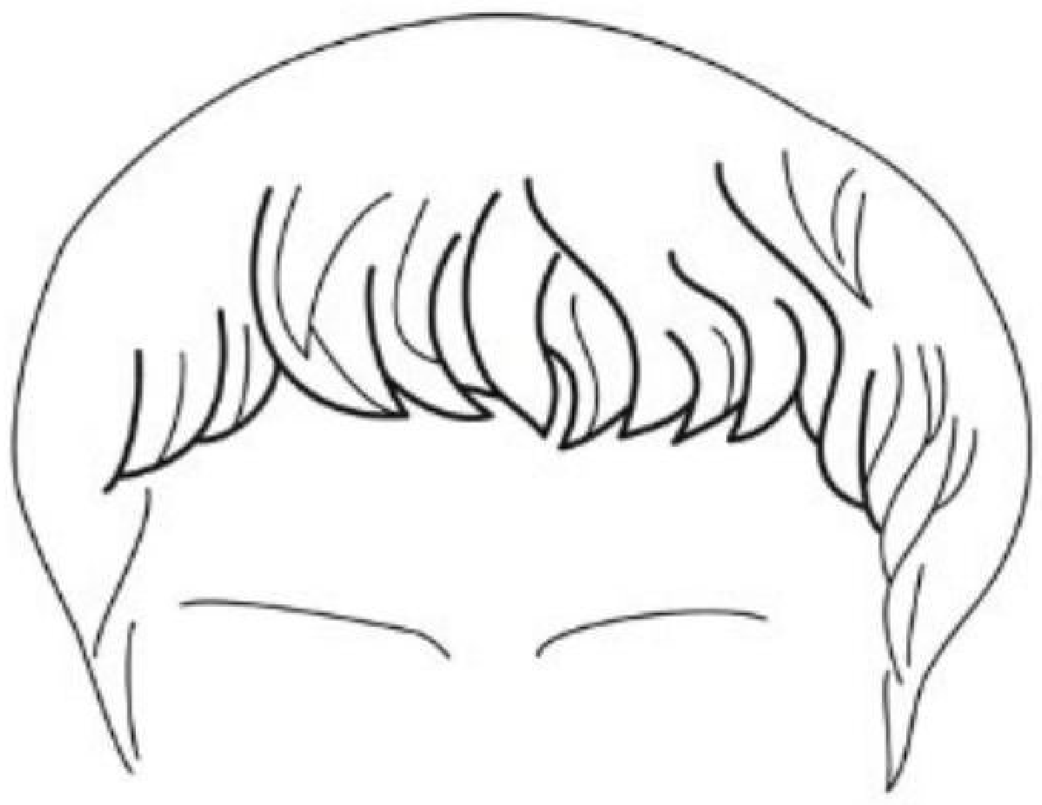
PROVENANCE:
IN THE COLLECTION OF WILLIAM PONSONBY, 2ND EARL OF BESSBOROUGH (1704-1793),
PARKSTEAD HOUSE, ROEHAMPTON, ACQUIRED BEFORE 1761.
THEN IN THE COLLECTION OF GEORGE SPENCER, 4TH DUKE OF MARLBOROUGH (1739-1817),
BLENHEIM PALACE, OXFORDSHIRE, ACQUIRED FROM THE FORMER IN AROUND 1765.
BY DESCENT IN THE SAME FAMILY UNTIL JOHN WINSTON SPENCER-CHURCHILL,
7TH DUKE OF MARLBOROUGH (1822-1883), BLENHEIM PALACE, OXFORDSHIRE.
SOLD BY CHRISTIE’S LONDON, “THE MARLBOROUGH GEMS [...]”, 28 JUNE – 1 JULY 1875, LOT 392.
PURCHASED BY DAVID BROMILOW (1809-1898), BITTESWELL HALL, LEICESTERSHIRE.
PASSED DOWN TO HIS DAUGHTER JULIA HARRIET MARY JARY IN 1898.
SOLD BY CHRISTIE’S LONDON, “THE PROPERTY OF MRS. JARY”, 26-29 JUNE 1899, LOT 392.
PURCHASED BY TRADER FRANCIS E. WHELAN (1848-1907) ON BEHALF OF
WYNDHAM FRANCIS COOK (1893-1905), LONDON.
PASSED DOWN TO HIS SON HUMPHREY W. COOK (1893-1978), LONDON.
SOLD BY CHRISTIE’S LONDON, “[...] THE PROPERTY OF H. W. COOK, ESQ.”, 14-16 JULY 1925, LOT 65.
PURCHASED BY SPINK & SON, LONDON.
THEN IN THE COLLECTION OF S. E. LUCAS, ESQ. (1883-1970), LONDON.
SOLD BY CHRISTIE’S LONDON, “THE PROPERTY OF S.E. LUCAS [...]”, 14 FEBRUARY 1961, LOT 88.
PURCHASED BY H. E. BACKER, LONDON AND ROME.
THEN IN THE COLLECTION OF TRADER GIORGIO SANGIORGI (1886-1965), ROME,
AND TAKEN TO SWITZERLAND IN THE 1950S. PASSED DOWN WITHIN THE FAMILY.

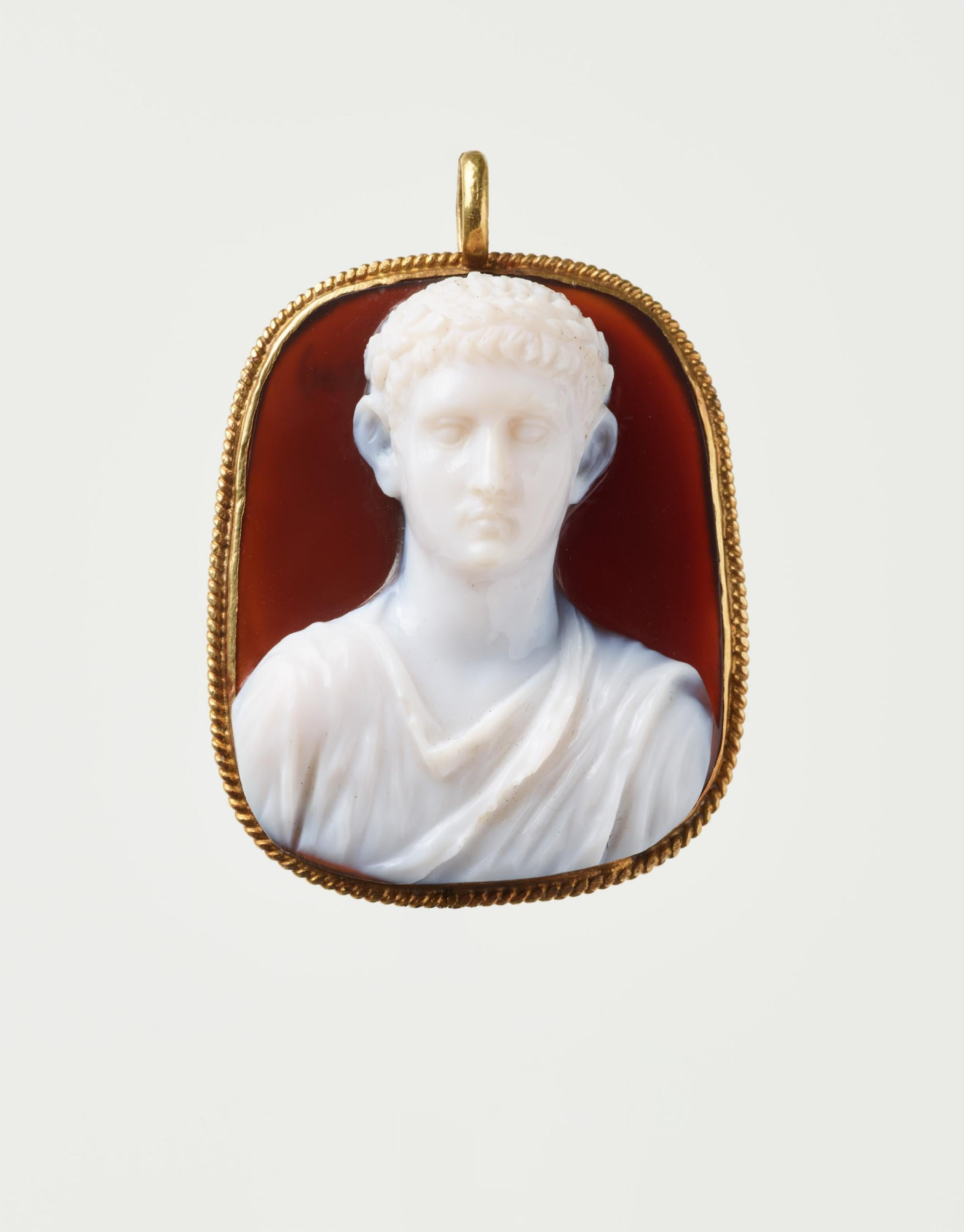
This exceptional cameo, made from white on brown layered sardonyx, depicts Agrippa Postumus (12 BC-AD 14), the adopted son of Augustus. The young man is sculpted from the front, in the prime of his life. His features are delicate, his cheeks full, his cheekbones high and his neck rather long and muscled. His large, slightly sunken eyes with subtly demarcated contours and a discreetly marked brow line lend his gaze a certain intensity. His nose is long and straight, its bridge shaped by a small central bump. His mouth is small and thin, the narrow upper lip only very subtly standing out from the rest, while his lower lip is fuller. The slightly downturned corners of his mouth only add to the severity and solemnity of the portrait. Finally, his chin is small and slightly upturned, while his large ears stand out against the background.

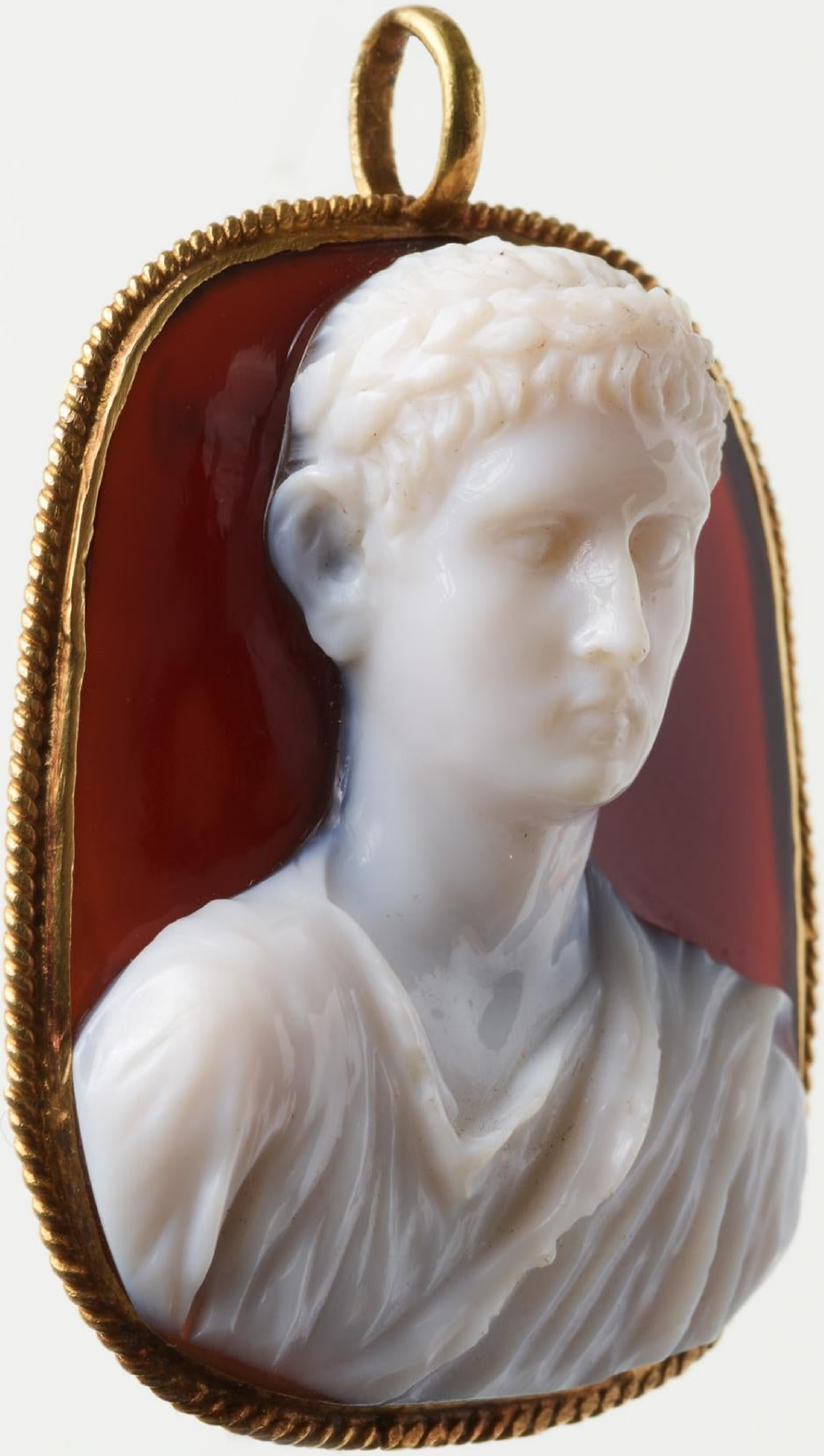
These very precise facial features, far from idealised portraits, show that the artist wanted to represent a specific individual. This desire can also be seen in the hairstyle of our young man. His narrow forehead is surmounted by slightly wavy hair, each lock individually carved, giving his hair a sense of movement and making it look very lifelike. The position of the fringe enabled us to pinpoint his identity. The art historian D. Boschung classified the different hair arrangements of all known Roman portraits from the Julio Claudian dynasty in his work *Die Bildnistypen der iulisch claudischen Kaiserfamilie: ein kritischer Forshungsbericht* (1993 – *"The portrait types of the Julio Claudian imperial family: a critical research paper"*). According to John J. Herrmann, Jr., PhD, curator of the Ancient Greece and Rome Department of the Museum of Fine Arts, Boston, our portrait should be likened to the Ka type linked to representations of Agrippa Postumus (ill. 1). He explained that our young man is represented with a fringe that covers the top of his forehead horizontally, each lock being almost the same length. The strands of hair above his right eye are delicately parted. Three strands in the middle fall to the left, while other strands diverge from them towards the right, forming a sort of pincer above his right eye.



Ill. 1. Ka type in D. Boschung, "Die Bildnistypen der iulisch-claudischen Kaiserfamilie: ein kritischer Forschungsbericht", Journal of Roman Archaeology, Vol. 6, 1993, p. 55.

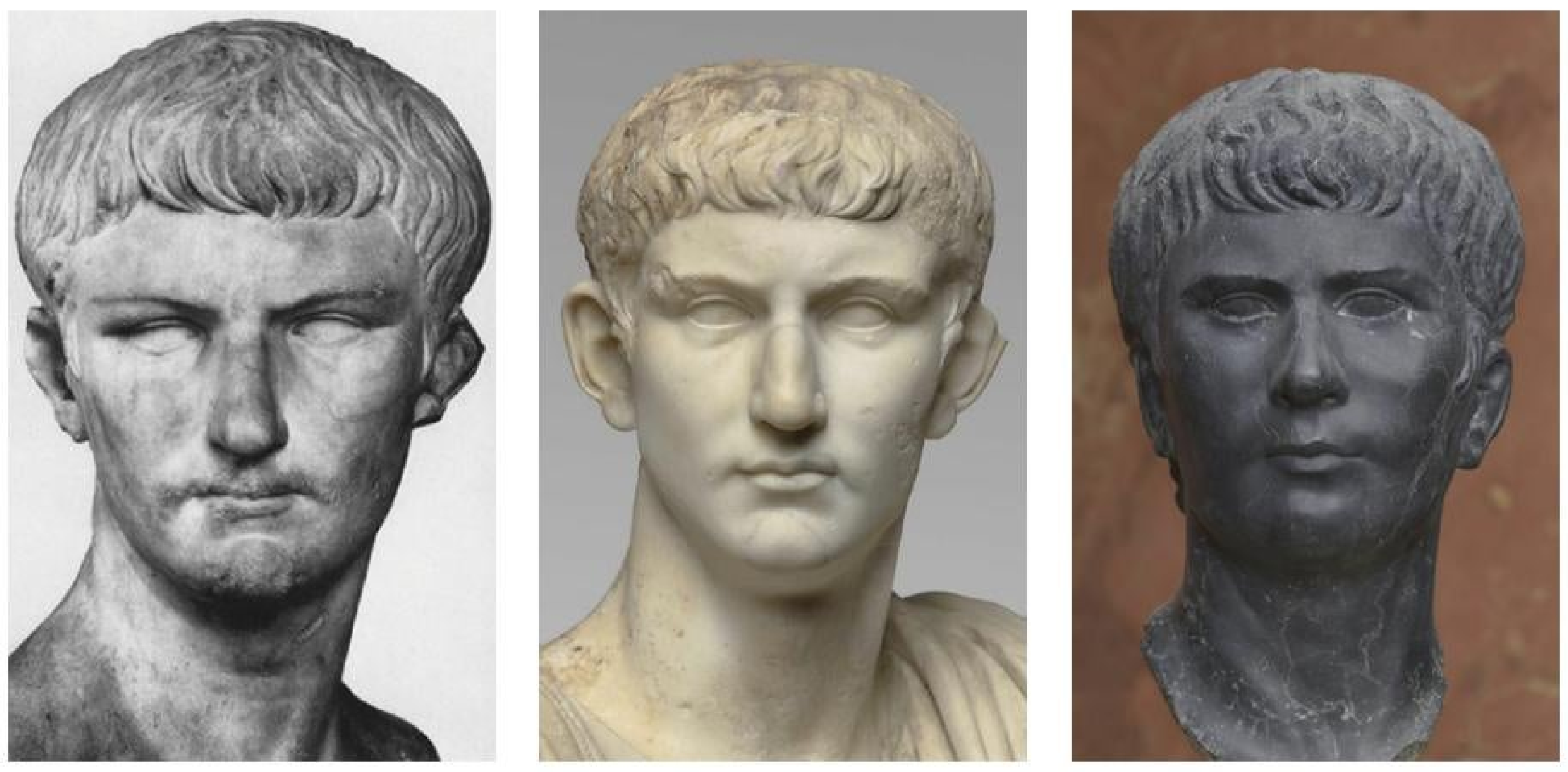
This specific hair arrangement can also be seen in a dozen known portraits, including a magnificent bust conserved in Rome, as well as two portraits exhibited in Paris (ill. 2-4). Finally, he is wearing a laurel crown upon his head, formed by two joined branches, their leaves delicately standing out against his hair. Our young man is wearing a tunic and a *toga*, with the folds of the drapery carved into the stone more or less deeply, creating a very fine set of vertical lines that contrasts with the smooth, youthful skin of his face. His shoulders





are visible and stand out against the background, again creating volume and a striking impression of movement.

The entire sculpture and the care with which the facial features of our portrait of Agrippa Postumus were shaped make our cameo a rare and extremely precious work.



Ill. 2. Agrippa Postumus, Roman, AD 4-7, marble, H.: 61 cm. Musei Capitolini, Rome, inv. no. S422.
Ill. 3. (Detail) Agrippa Postumus, Roman, 1st century AD, marble, H.: 211 cm. Musée du Louvre, Paris, inv. no. Ma 1235.
Ill. 4. Agrippa Postumus, Roman, 1st century AD, basanite, H.: 29 cm. Musée du Louvre, Paris, inv. no. Ma 3498.

Not only was the work carried out on the sardonyx exceptional, but our cameo is also a magnificent testament to the history of the Julio Claudian dynasty and the tradition of imperial portraits in ancient art.

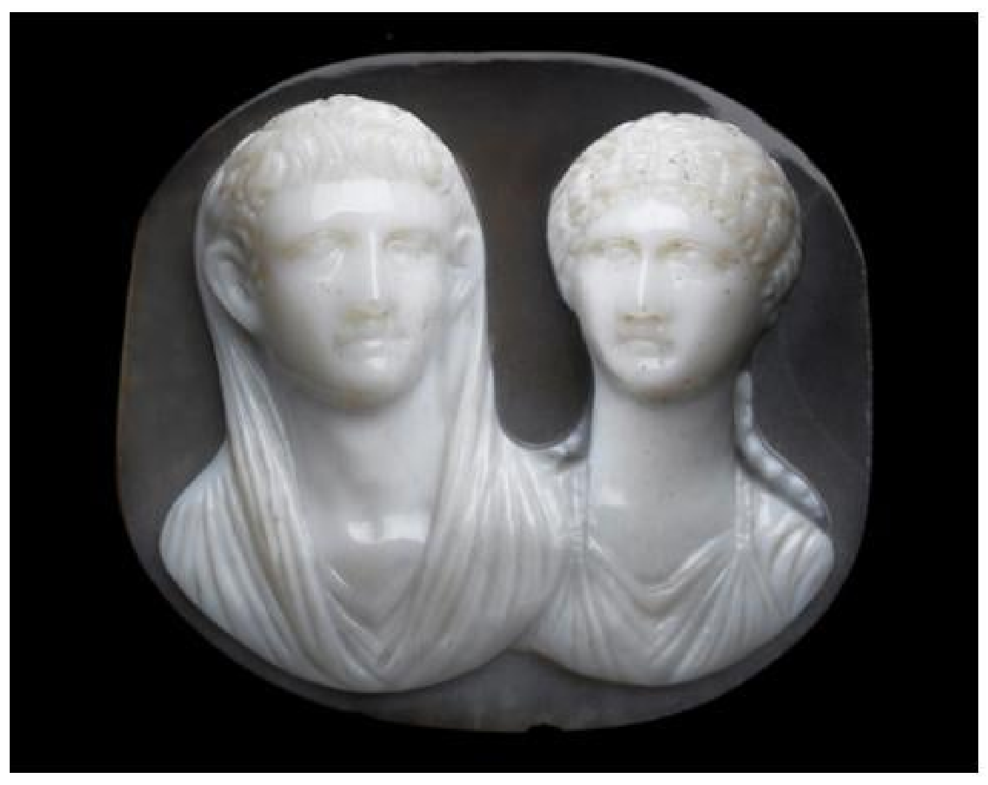
As mentioned above, the subject represented is Agrippa Postumus (12 BC - AD 14), grandson and then adopted son of the emperor Augustus. As Augustus had no children, he first decided to adopt Agrippa's two older brothers, but they died prematurely in AD 4. The emperor then decided to adopt the youngest at the same time as Tiberius, his second wife's son from a previous union. However, Agrippa's glory would be short lived. Two years after his adoption, he was banished and exiled to Sorrento then imprisoned on Pianosa Island, off the shore of Corsica. When Augustus died in AD 14, the young Agrippa Postumus was executed, very probably on the orders of Tiberius. The latter saw Agrippa as a rival, Augustus' descendent by blood and thus first in the line of succession. After eliminating his enemy, Tiberius became emperor and ruled until AD 37.

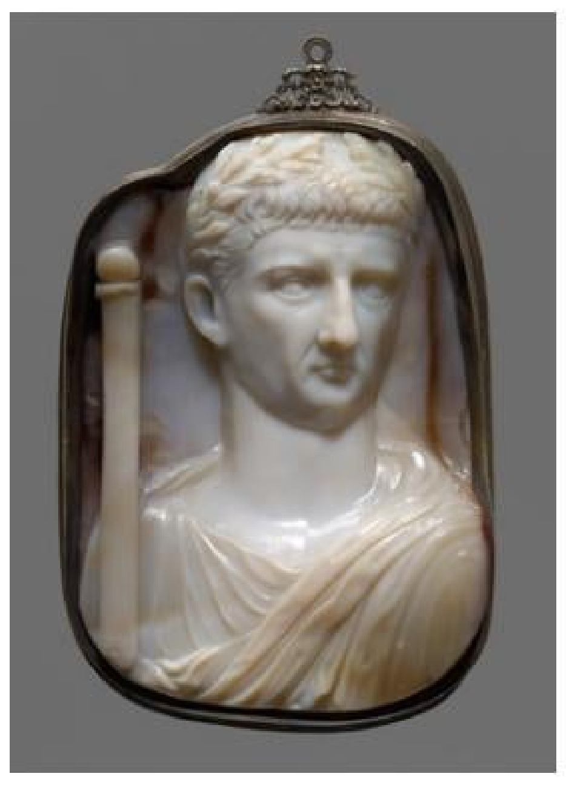
As John J. Herrmann, Jr., explained, our cameo is a wonderful testament to the importance Agrippa Postumus held at a certain time, despite his tragic destiny. He was a member of the imperial family, adopted by Augustus, and should have become emperor upon the death of his adoptive father. The laurel crown our young man is wearing also symbolises the glorious future that should have been his.

In terms of the date, still according to the analysis of John J. Herrmann, Jr., our cameo is very likely not contemporary with its subject. First from a historical perspective, it is unlikely that Agrippa, rather disliked and then exiled, would have been depicted in such a way. Then, from a stylistic standpoint, our cameo displays a very frontal portrait in which the shoulders are visible and stand out prominently from the background, with a drapery that is richly carved with folds. These stylistic features are reminiscent of the cameos sculpted under Caligula (AD 37-41) and then Claudius (AD 41-54). Gorgeous examples from that period are thus conserved in Boston and Vienna (ill. 5-6).

Herrmann explained that our work stands out due to its lavish workmanship, which dates it to a high point in the history of cameos named the "Claudian baroque" by Wolf Rüdiger Megow.

Historically speaking, it is more likely that our cameo was created under Caligula, as, at the beginning of his reign, he gathered the ashes of his brother and his mother Agrippina, Postumus' sister. A new wave of commemorations was held in tribute to Tiberius' victims, which probably included Agrippa Postumus. This could explain the context in which our magnificent cameo was created.



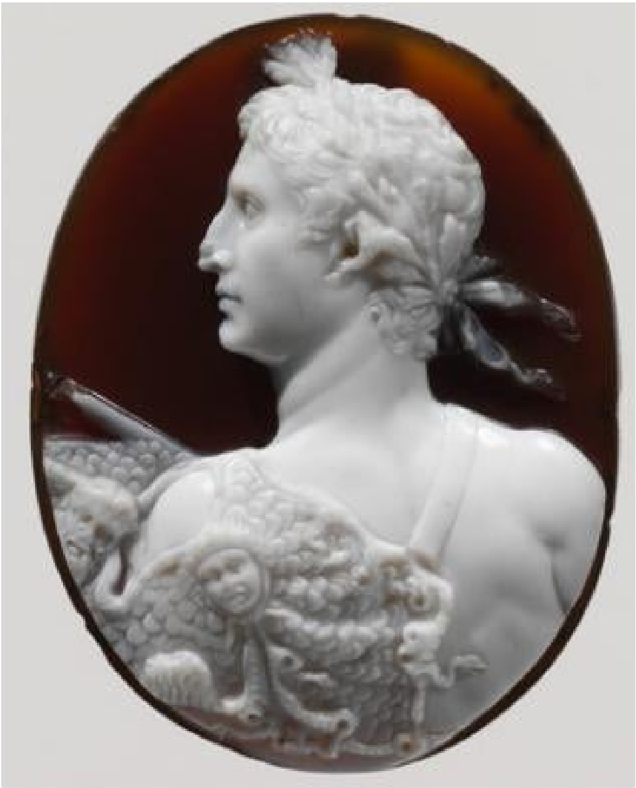


Ill. 5. Cameo with portrait busts of an Imperial Julio-Claudian couple (Caligula and Drusilla), Roman, AD 37-41, sardonyx, H.: 4.8 cm. Museum of Fine Arts, Boston, inv. no. 98.754.

Ill. 6. Cameo originally depicting Caligula, now Claudius, Roman, AD 37-54, sardonyx, H.: 14.5 cm. Kunsthistorisches Museum, Vienna, inv. no. IX A 23.

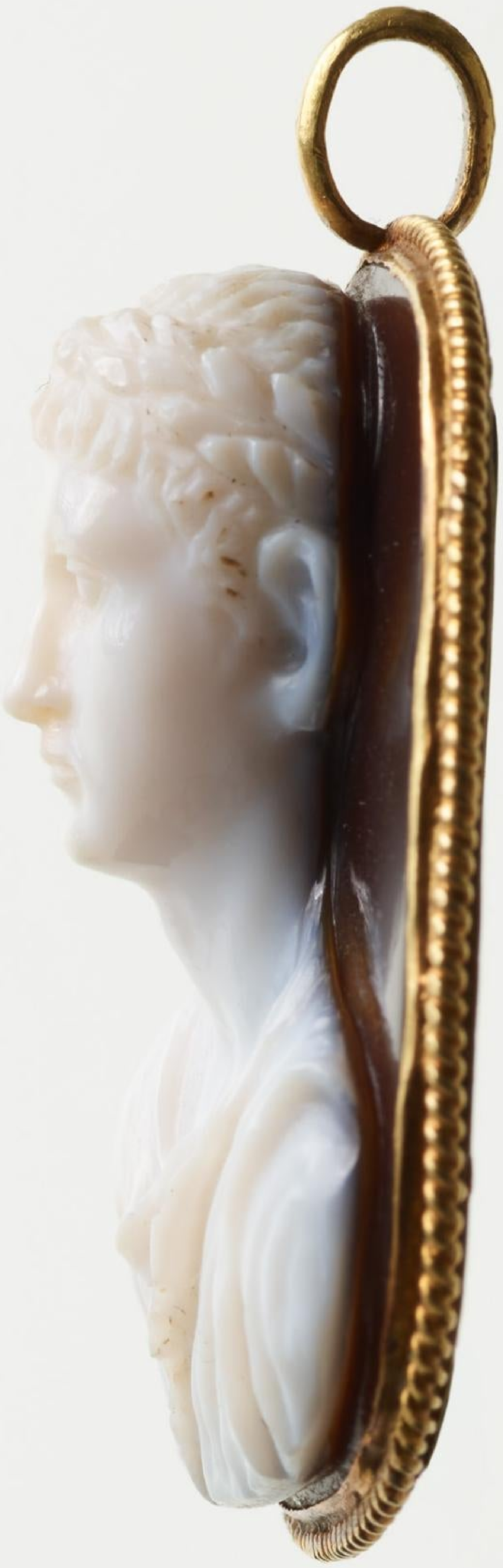
Not only is our cameo exceptional in its subject and its historical context, but in the material used and the meticulous workmanship characteristic of glyptic art, of which it is a perfect example.

Cameo is a gem carving technique that emerged at the end of the Hellenistic period, around the 3rd century BC. Unlike intaglios, cameos are in relief and are exclusively carved from stones with layers of colours, enabling artists to create contrasts between the different parts of the subject represented. As for our cameo, it is most common to use a light layer for the subject's complexion and contrast it with a darker layer for the hair, clothes and any other attributes. Sardonyx is perfect for that purpose. The stone is a variety of onyx with coloured bands that are brown ochre in colour. Gorgeous examples of sardonyx cameos are thus conserved in various international museums (ill. 7), demonstrating how artists were able to exploit the natural properties of the stone to carry out extremely precious works.

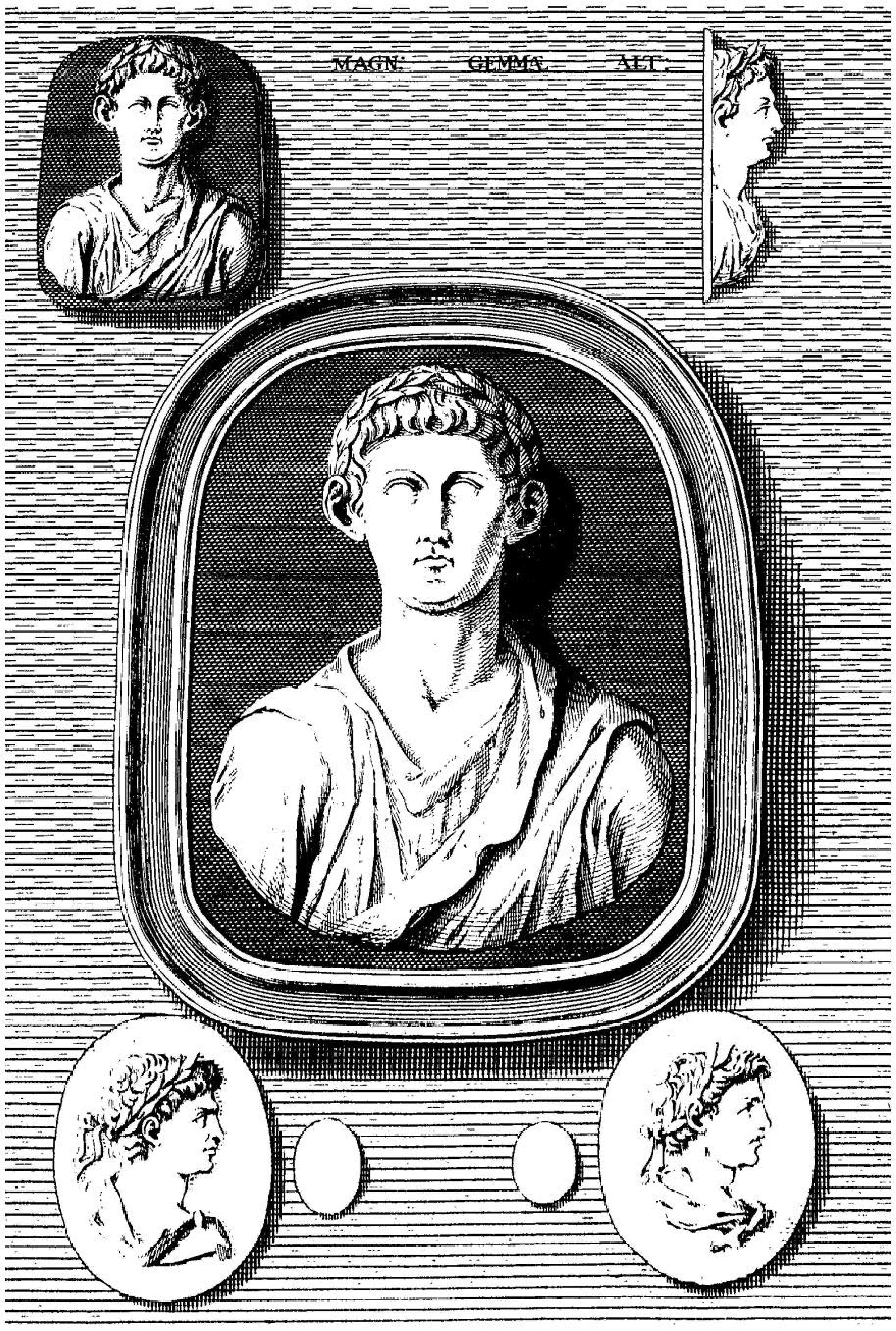


Ill. 7. Sardonyx cameo portrait of the Emperor Augustus, Roman, AD 41-54, sardonyx, H.: 3.7 cm. Metropolitan Museum of Art, New York, inv. no. 42.11.30.

In Antiquity, cameos were purely ornamental, worn as adornments, enriching furniture or precious objects. Rarer than intaglios, they flourished under the Julio Claudian dynasty and prospered for several centuries. In the modern age, a certain craze developed from the 15th to the 17th century, but it was in the 18th and 19th centuries that many cameos were reused in modern mounts, as attested by our jewel. The taste that developed in the 18th century could be seen in the constitution of many European private collections, as was the case for our cameo.

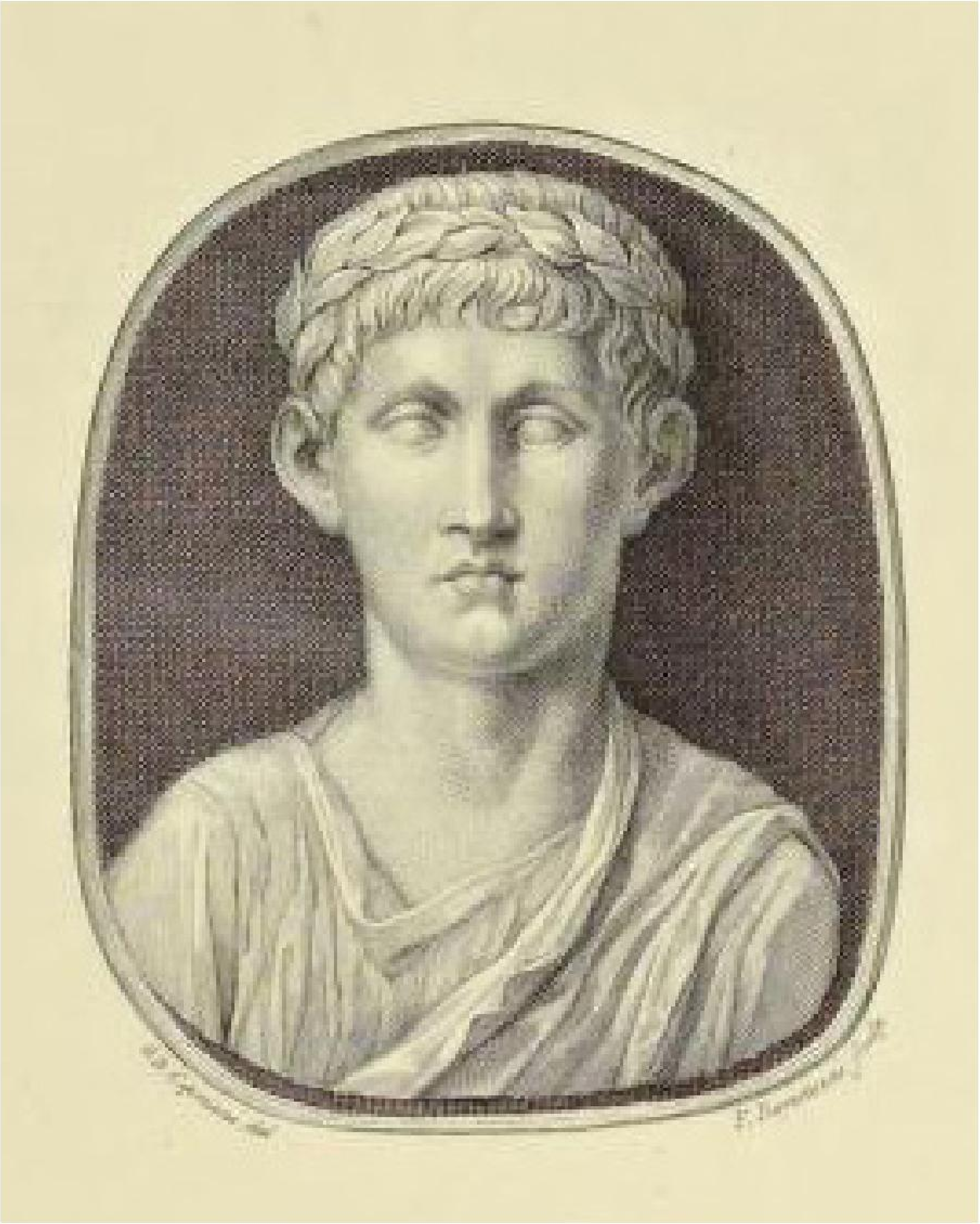


The provenance of our portrait of Agrippa Postumus can be traced back to the 18th century when it was mentioned as belonging to the collection of William Ponsonby, 2nd Earl of Bessborough (1704-1793), housed at his residence, Parkstead House, in West London. A British politician of Irish descent, he was a member of the House of Lords and collected many engraved gems. His collection was published by Laurent Natter in 1761, and our cameo was mentioned as no. 4. It was then described as a portrait of Germanicus, adopted son of Tiberius (ill. 8).


MAGN. GEMMA ALT.

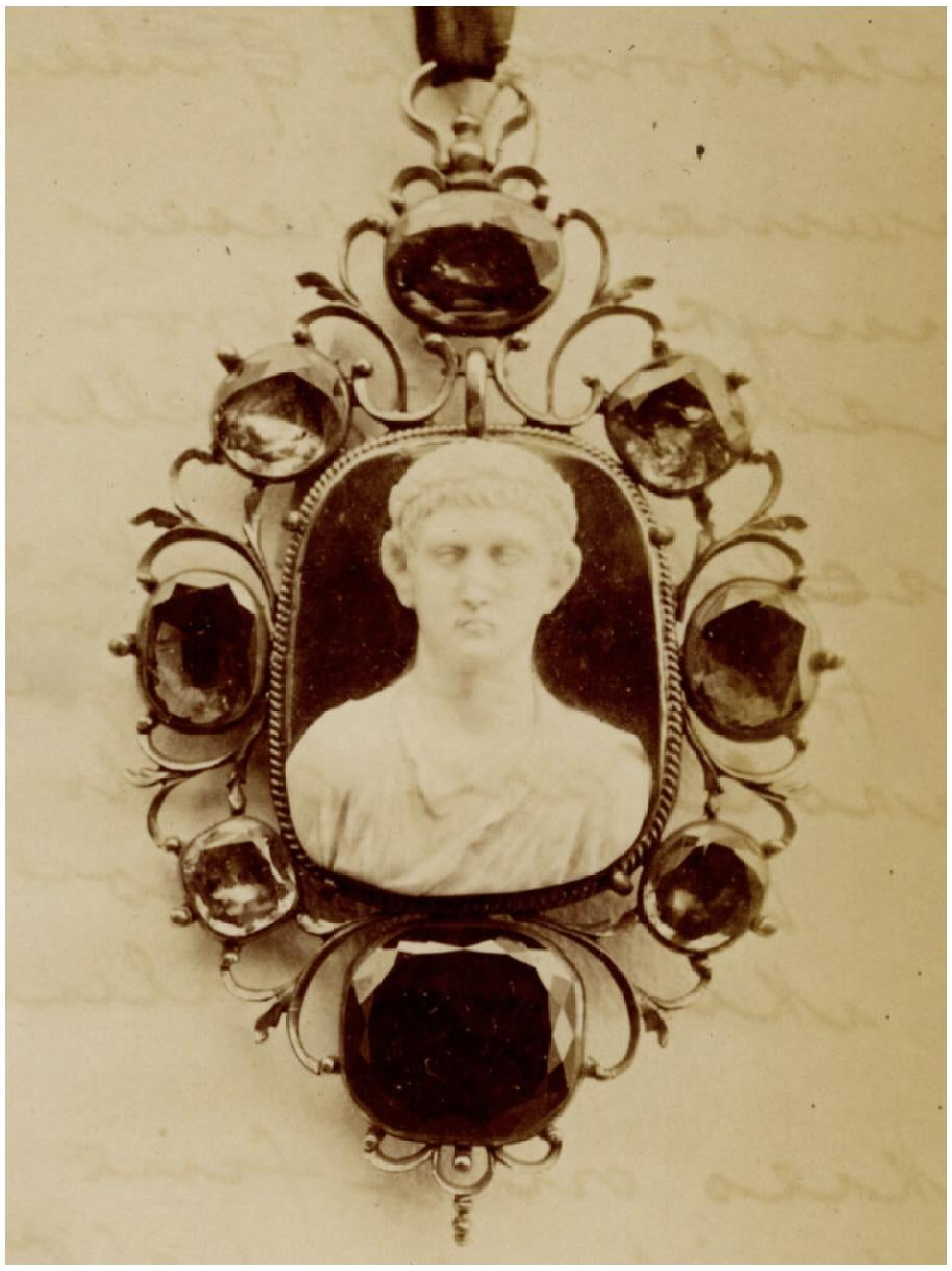
Ill. 8. L. Natter, *Catalogue des pierres gravées, tant en relief, qu'en creux de Mylord Comte de Bessborough*, London, 1761, p. 2, no. 4.

In around 1765, it was added to one of the most prestigious collections of ancient and modern gems in England, the collection of the Dukes of Marlborough, at their residence Blenheim Palace, Oxfordshire, England. It was composed of no fewer than 780 engraved gems from the Arundel collection; collections dating back to the Renaissance such as that of the House of Gonzaga, Dukes of Mantua; Lord Bessborough's collection and pieces purchased from European traders, as well as directly from contemporary artists. Our cameo is thus confirmed as being in the collection of George Spencer, 4th Duke of Marlborough, as Jacob Bryant published a very lovely engraving of it in 1783 (ill. 9).



Ill. 9. J. Bryant, *Gemmarum antiquarum delectus ex præstantioribus desumptus, quæ in dactyliothecus ducis Marlburiensis conservantur. Choix de pierres antiques gravées du cabinet du Duc de Marlborough*, Vol. 1, London, 1783, no. 12.

The cameo was passed down within the family until John Winston Spencer Churchill, 7th Duke of Marlborough. It was thus photographed in the album featuring the Marlborough collection in 1875, on its 18th century mount, and was then identified as a portrait of Augustus (ill. 10).

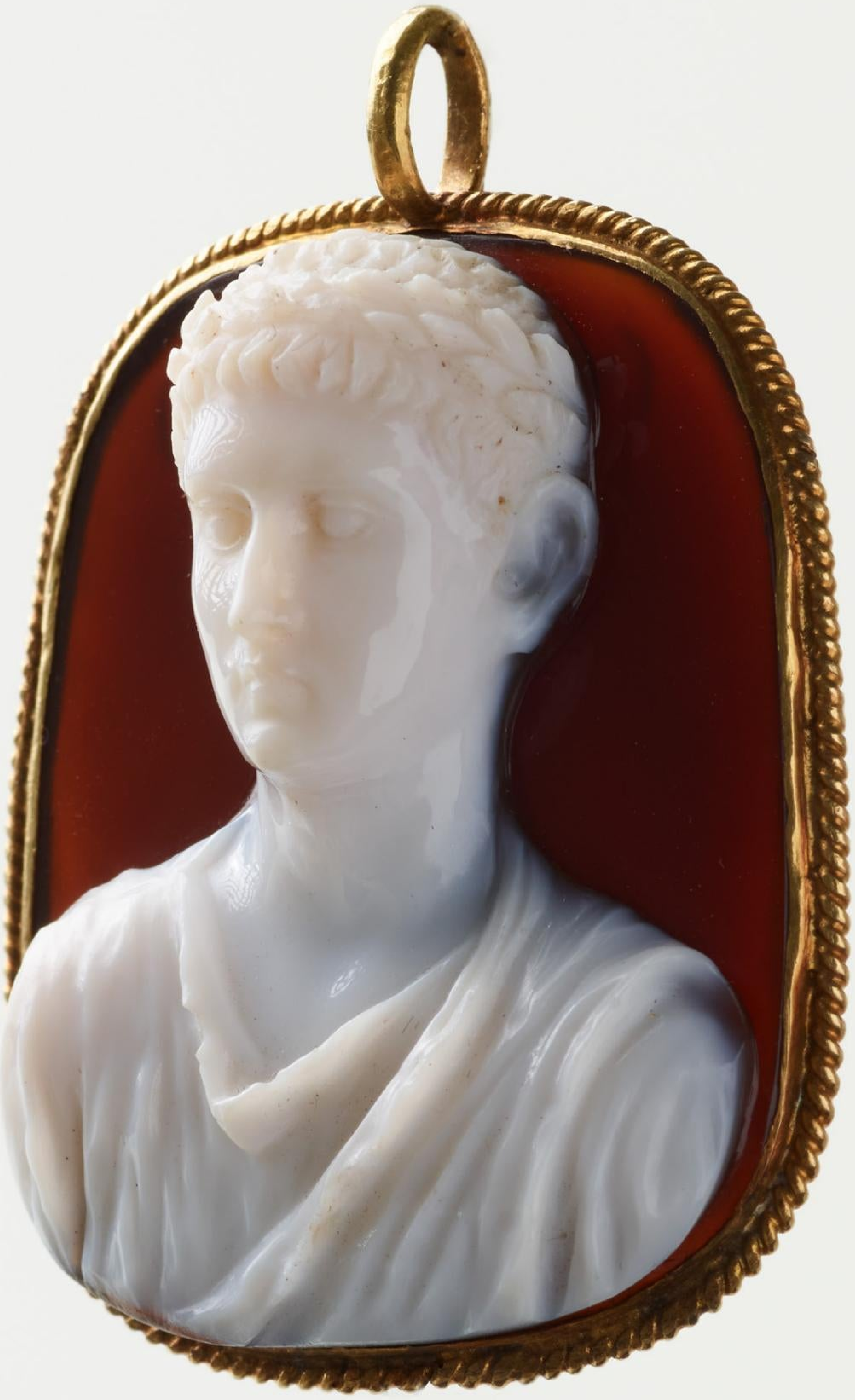


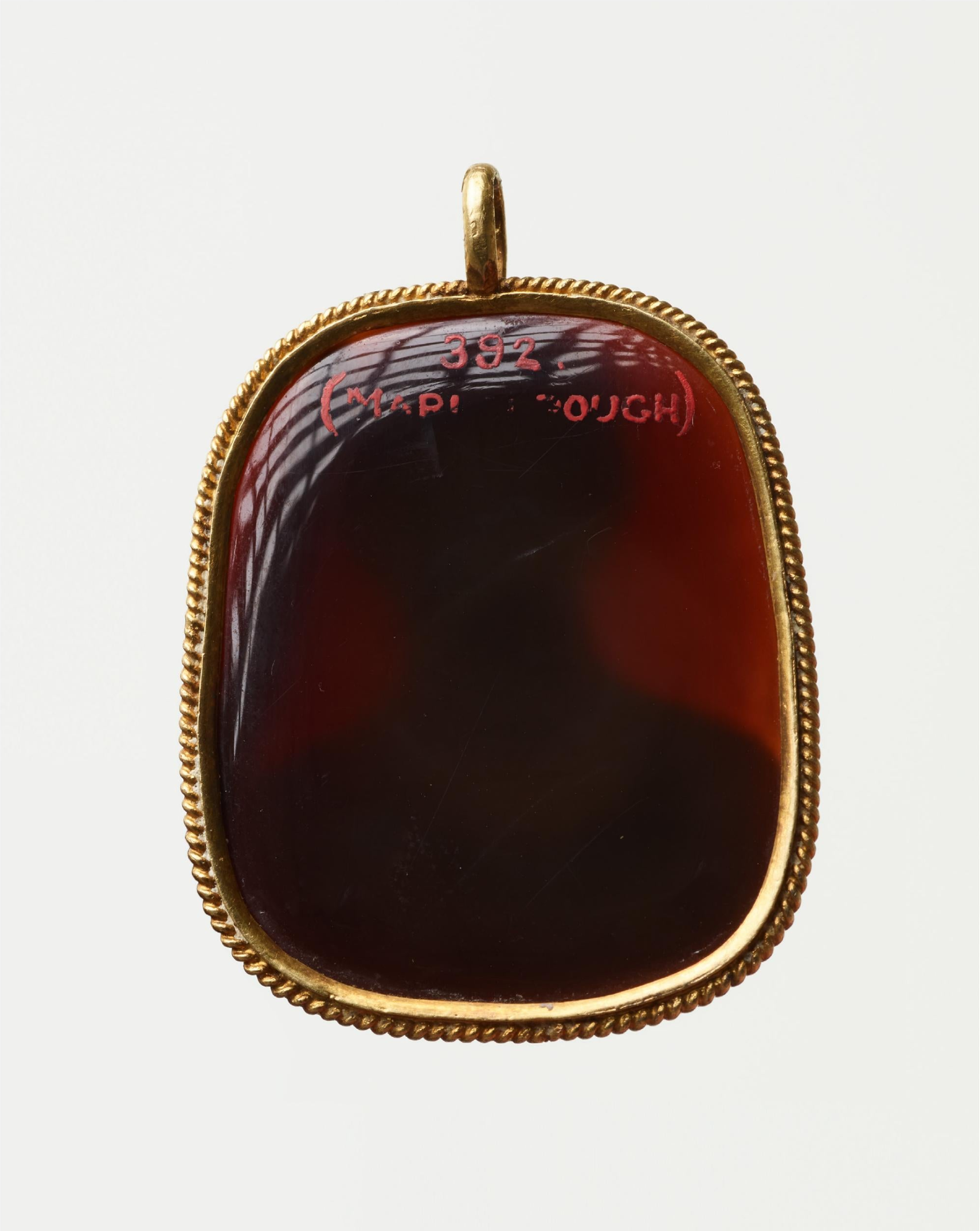
Ill. 10. *The Marlborough Gems, manuscript album and photographs*, 1875, no. 372, pl. 3.2.

In 1875, it was on offer at Christie's in the sale entitled "The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough", as lot 392. The purpose of the sale was to resolve the family's financial difficulties. The collection was already causing quite the stir at the time, The Times calling it exceptional, and stating "*the whole thing is, in itself, a complete encyclopaedia of glyptics, akin to a priceless reference book*".

The entire collection was sold to a single buyer, David Bromilow (1809-1898), Bitteswell Hall, Leicestershire. As the High Sheriff and the owner of several mines, Bromilow was not really an art collector, so his purchase was most likely an investment, which attests to the importance of glyptics at the time. His collection was thus mentioned by A. Michaelis in 1882. It then passed to his daughter, Julia Harriet Mary Jary, until it was again offered for sale by Christie's London, in 1899. Our cameo was again presented as lot 392. The sale attracted many important personalities from all over Europe. The total proceeds amounted to £34,828 and most of the buyers were traders acting on behalf of private collectors. One such was Henry Walters, who purchased 107 gems, now conserved in the collections of the Walters Art Museum in Baltimore.

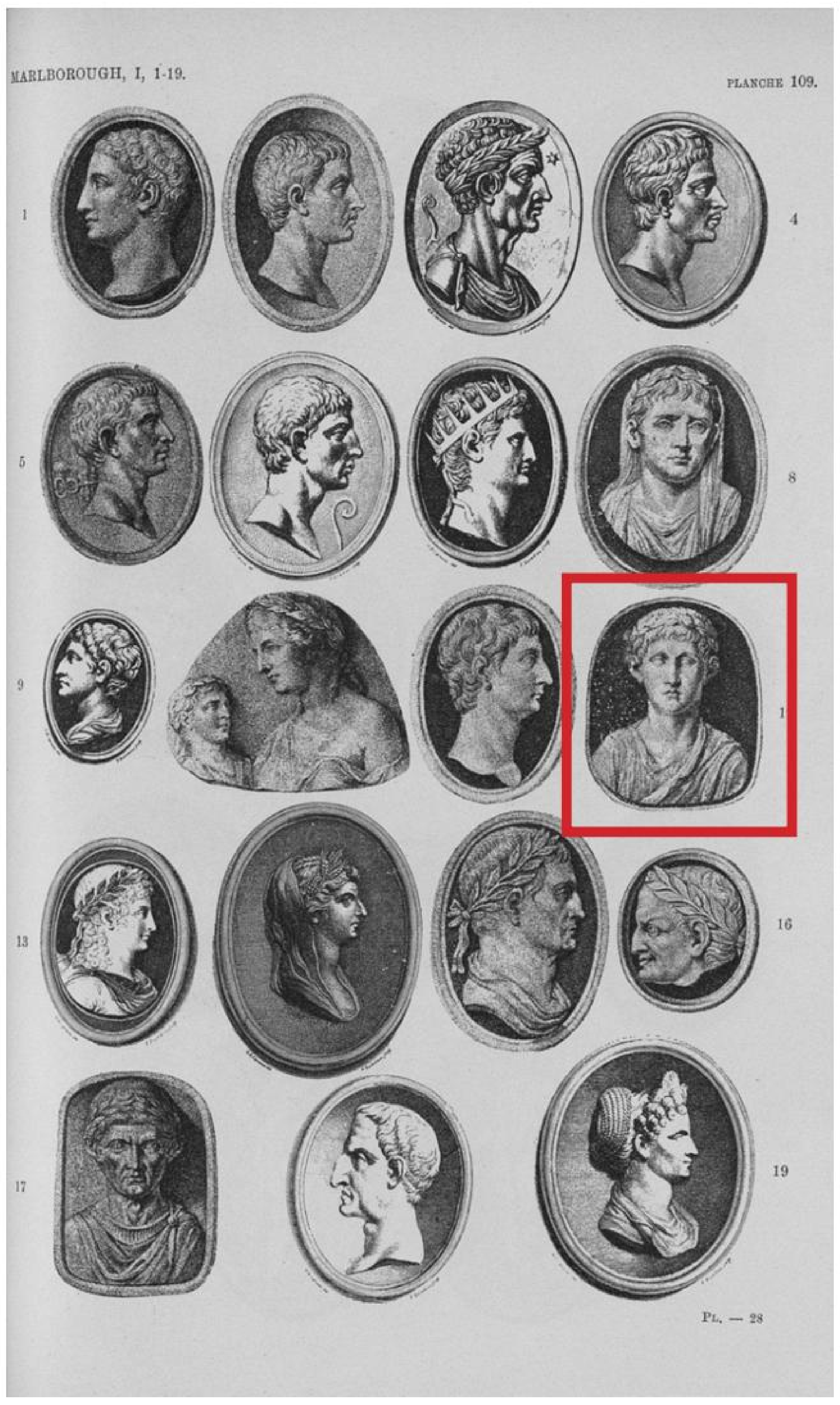
One of the most active traders during the sale was Francis E. Whelan (1848-1907). He made offers for several clients including the British Museum and the Victoria and Albert Museum, as well as private collectors. Through him, our cameo came to the London residence of Wyndham F. Cook (1893-1905), and then, by descent, to the collection of his son, Humphrey W. Cook (1893-1978), upon his death. Our piece was then mentioned by Smith & Hutton in 1908 and described as a portrait of Augustus.




392.
(MARLBOROUGH)

The collection was finally dispersed when it was again sold by Christie's, London, in 1925. Our cameo was acquired by Spink, London, before being added to the collection of S. E. Lucas, Esq. (1883-1970). It was again put up for sale in 1961, as lot 88, and purchased by H. E. Backer, a collector based in London and Rome.

Our cameo finally joined the collection of Giorgio Sangiorgi (1886-1965), an Italian art trader based in Rome. As a trader's son, he developed a taste for glyptics and purchased countless engraved gems from the greatest European collections of the time. In the 1950s, he decided to move his collection to Switzerland. Our cameo was thus passed down in the Sangiorgi family until the present.



S. Reinach, *Pierres gravées des collections Marlborough et d'Orléans*, Paris, 1895, p. 113, no. 12, pl. 109.

Publications:

- L. Natter, *Catalogue des pierres gravées, tant en relief, qu'en creux de Mylord Comte de Bessborough*, London, 1761, p. 2, no. 4.
- J. Bryant, *Gemmarum antiquarum delectus ex præstantioribus desumptus, quæ in dactyliothecus ducis Marlburiensis conservantur. Choix de pierres antiques gravées du cabinet du Duc de Marlborough*, Vol. 1, London, 1783, no. 12.
- M. H. Nevil Story-Maskelyne, *The Marlborough Gems. Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, 1870, p. 68, no. 392.
- *The Marlborough Gems, manuscript album and photographs*, 1875, pl. 3.2.
- S. Reinach, *Pierres gravées des collections Marlborough et d'Orléans*, Paris, 1895, p. 113, no. 12, pl. 109.
- C. H. Smith and C. A. Hutton, *Catalogue of the Antiquities (Greek, Etruscan and Roman) in the Collection of the Late Wyndham Francis Cook, Esqre.*, London, 1908, p. 66, no. 284, pl. 14.
- J. Boardman, et al., *The Marlborough Gems Formerly at Blenheim Palace, Oxfordshire*, London, 2009, p. 169, no. 372.
- J. Boardman and C. Wagner, *Masterpieces in Miniature: Engraved Gems from Prehistory to the Present*, London, 2018, p. 229, no. 215.
- Beazley Archive Gem Database, no. 372.

# PORTRAIT OF A WOMAN

ROMAN, FLAVIAN ERA, *CIRCA* AD 80-100

MARBLE

RESTORATIONS FROM THE 18TH CENTURY

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HEIGHT: 63.5 CM. WIDTH: 39 CM. DEPTH: 26 CM.

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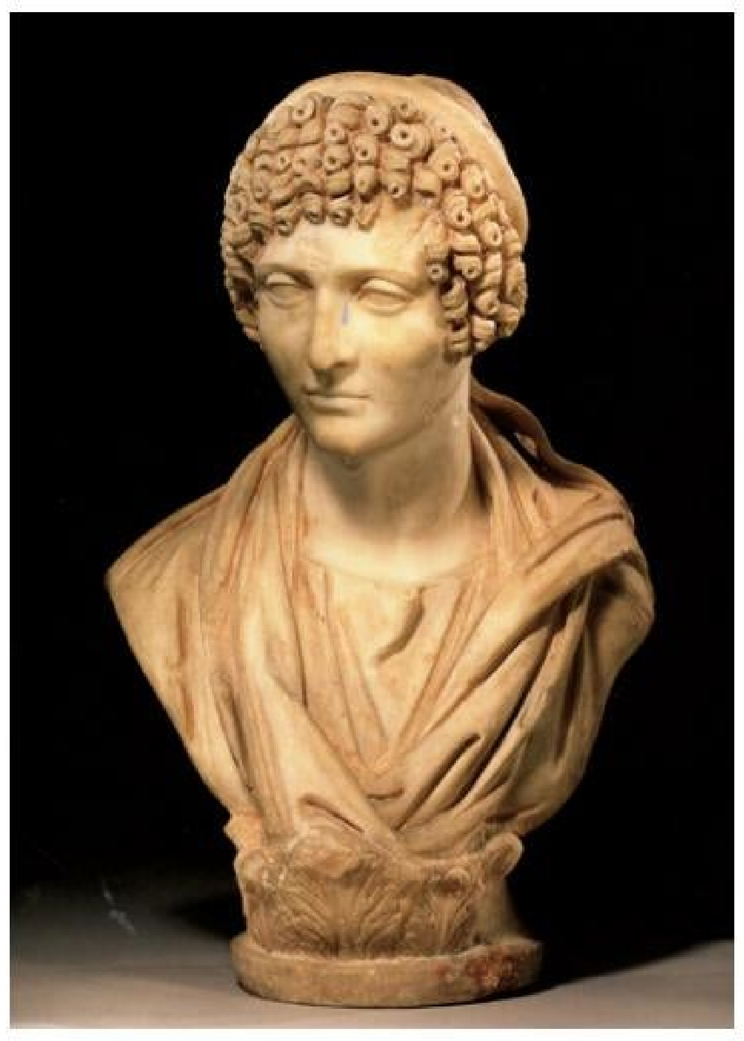
PROVENANCE:
IN A EUROPEAN COLLECTION FROM THE 18TH CENTURY,
BASED ON THE RESTORATION TECHNIQUES.
FORMER COLLECTION OF AUGUSTO ALBERICI (1846-1922), ROME.
SOLD BY J. SAMBON, "CATALOGUE DE LA RICHE COLLECTION D'ANTIQUITÉS CLASSIQUES
[...] APPARTENANT À M. A. ALBERICI", ROME, 5 APRIL 1886, LOT 205.
THEN IN THE COLLECTION OF MAX LYON (1854-1925), PARIS.
SOLD BY CHRISTIE'S LONDON, "THE IMPORTANT COLLECTION OF WORKS [...]
FORMED BY M. MAX LYON" 18 - 25 MAY 1914, LOT 275.
IN THE COLLECTION BERNARD BLONDEEL, ANTWERP.
THEN IN A PRIVATE COLLECTION, ACQUIRED FROM THE FORMER
AT TEFAF MAASTRICHT IN MARCH 1995.

This superb portrait bust represents a high-ranking woman from the Flavian dynasty. Her face, which displays a neutral expression, is characterised by a high forehead and fine, very discreet brow ridges surmounting almond-shaped eyes with eyelids that are sharply delimited and rendered in relief. Her pupils are also incised, giving her a clear, profound gaze. Her long, straight nose, restored in the 18th century, sits atop a small mouth with full lips that are pressed together. Just under her lower lip is a deeply carved dimple. Her small, round chin also features a slight hollow in its centre.

Her round, full cheeks bestow a youthful look upon our portrait of a woman. Her ears, slightly uncovered, are shaped in an astonishingly lifelike way, a hallmark of particularly consummate craftsmanship. This face, with its gentle features and very smooth skin, is completed by an extremely elaborate hairstyle, which has two distinct parts: a very voluminous coiffure at the front and a plaited chignon at the back. The front part, which is very high and made up of stacked curls, is known as a "beehive" hairstyle. The diadem of curls is embellished with decorative features shaped like wide grooved rings, arrayed among the curls in two regular rows. These ornaments probably represent metallic jewellery that was placed in the coiffure to enhance the beauty of the woman who wore it. The curls were crafted extremely precisely, one by one, and very deeply carved, making her hair impressively voluminous. At the back of her head, her hair is divided between many regular plaits, long enough to be coiled in a wide, very tidy chignon. There, too, the plaits were represented with the utmost delicacy, as there are fine, perfectly regular incisions to evoke plaited locks.

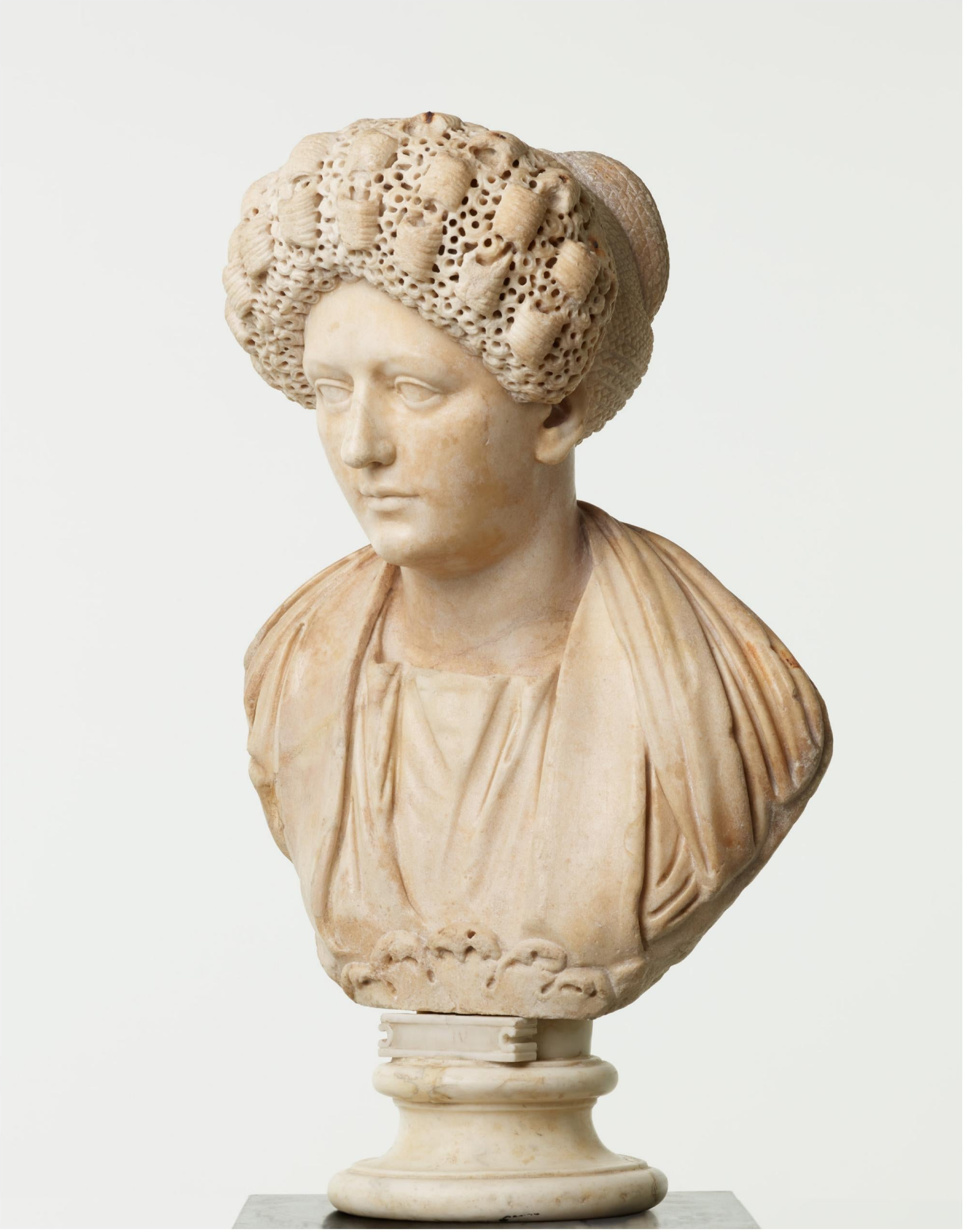
Her neck emerges from a pleated tunic with very elaborate draperies, formed by alternating large, flat swathes and thin, deep folds. This rendering gives the impression of a garment fashioned from a thick fabric. That long, wide tunic, called a *stola*, was deliberately voluminous, as fabric was a symbol of wealth. A large rectangular shawl serving as a mantle, the *palla*, is draped over the *stola* in many elegant folds. The different materials and layers of fabric thus create a real play of textures, which add relief to our bust and contrast with the very smooth rendering of the skin. Her chest is discreetly marked, although its shape is attenuated by the thickness of the fabrics. The square neckline of the garment gives our portrait a solemn appearance.

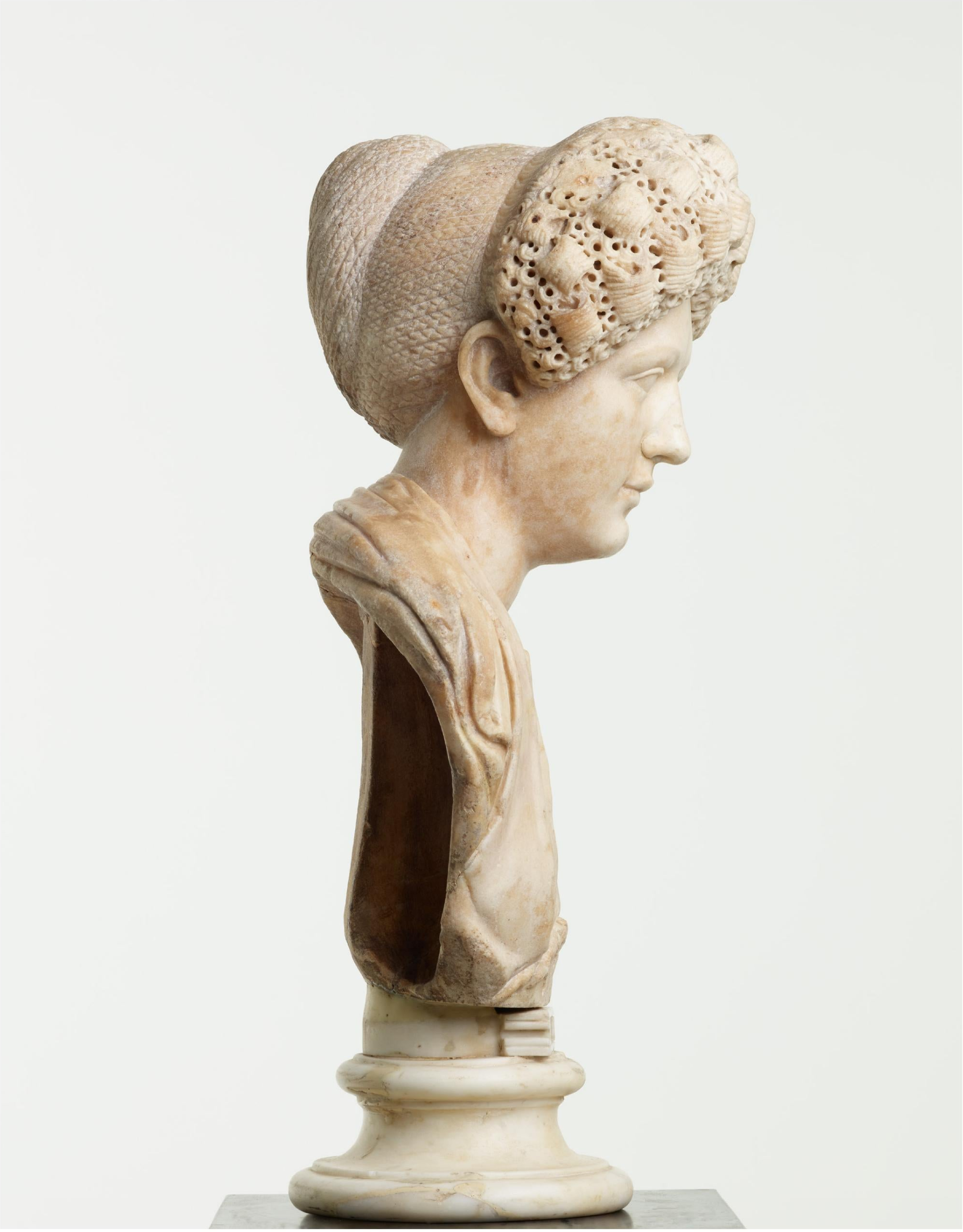
This bust, cut beneath the chest, seems to emerge from a calyx of acanthus leaves. The whole thing is set upon a modern circular pedestal, the top of which consists of a blank, quadrangular cartouche. The plant decoration, which, in this case, seems to be a unique feature, can actually be found in several examples of feminine busts, particularly an example that was sold at Sotheby's New York, on 9 December 2004 as lot 280 (ill. 1). The type of plant motif visible at the bottom of the bust was inspired by bronze productions.



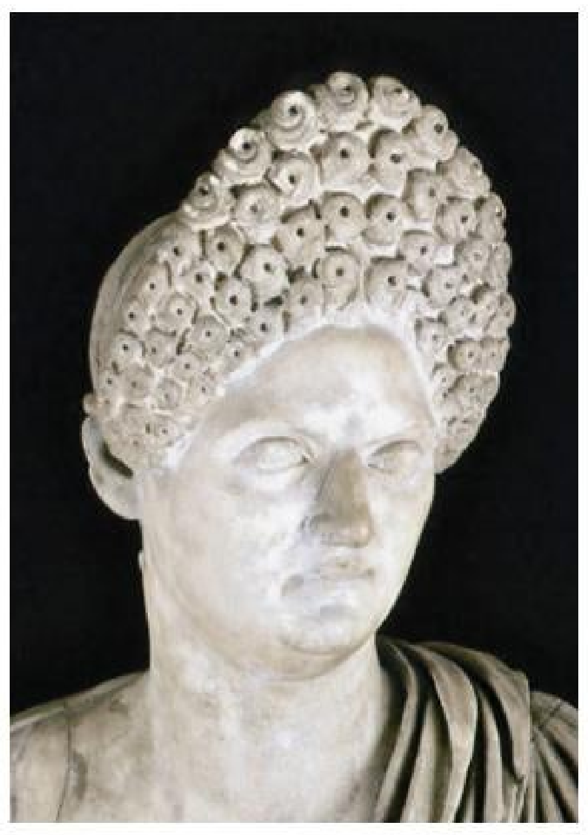
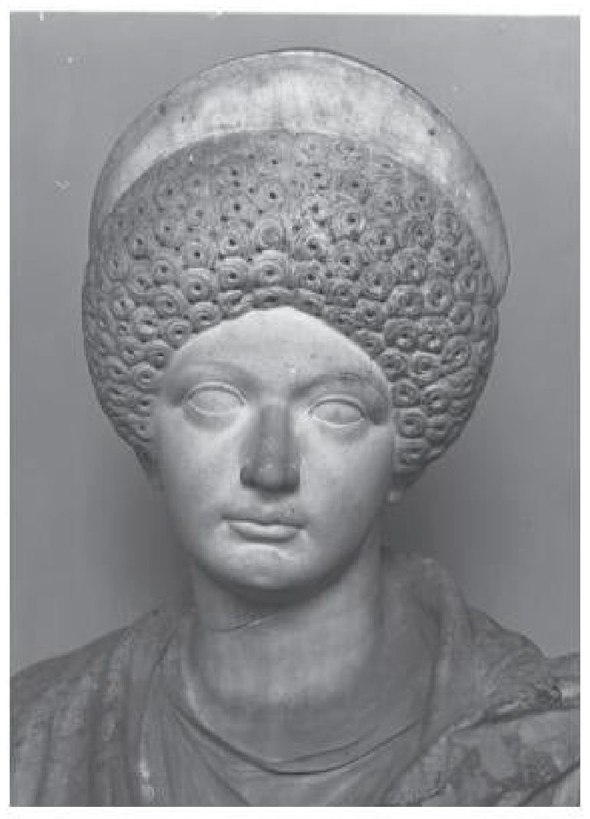
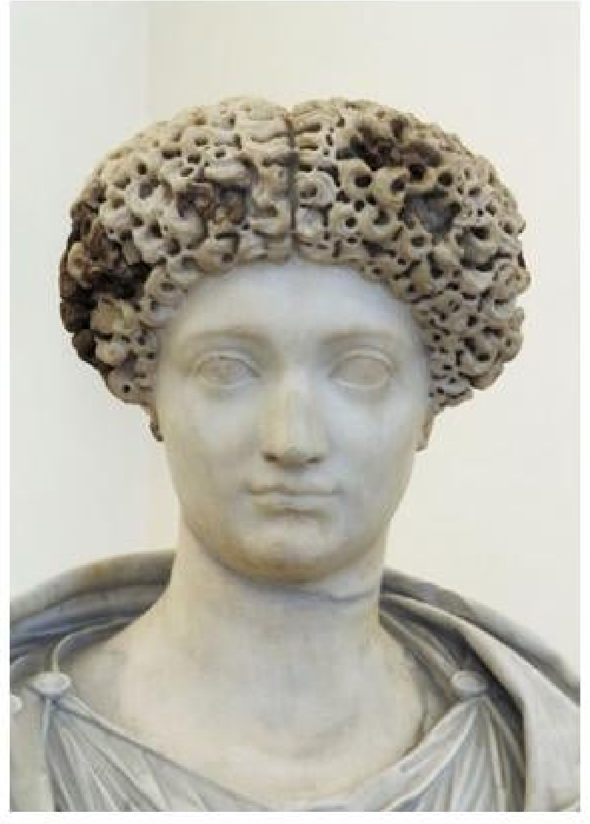
Ill. 1. Feminine portrait, Roman, reign of Trajan, AD 100-110, marble, H.: 58.4 cm. Sotheby's New York, 9 December 2004.

The elegant beehive hairstyle worn by our superb feminine figure was a Roman invention from the Flavian era. The Flavians were a dynasty of Roman

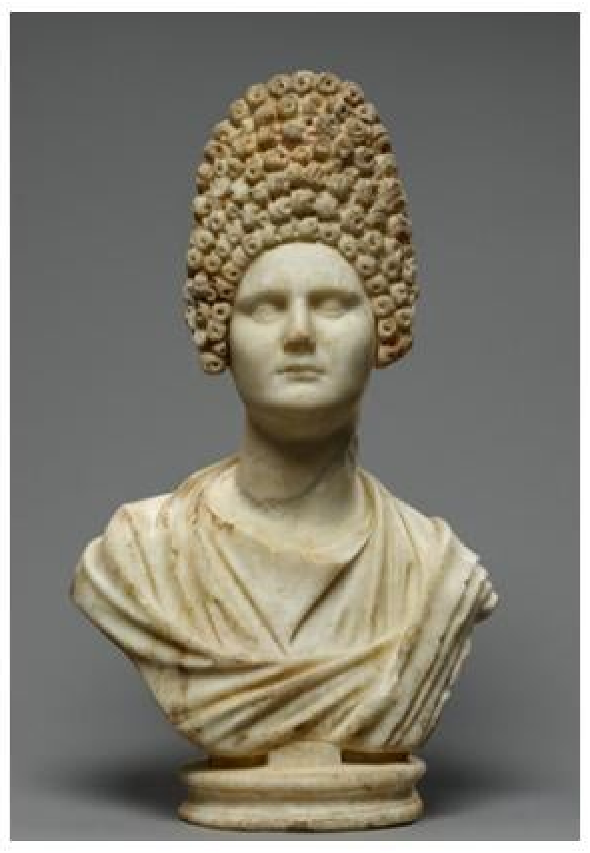
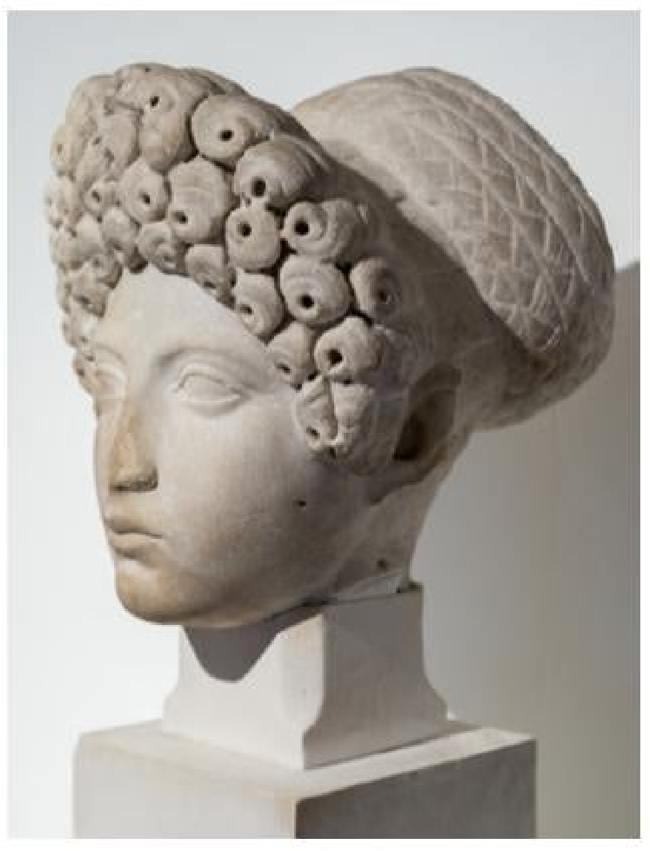
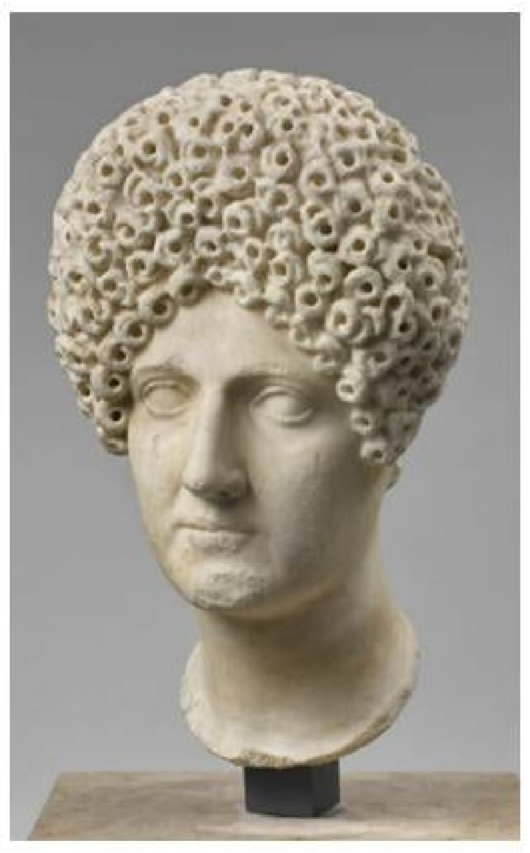




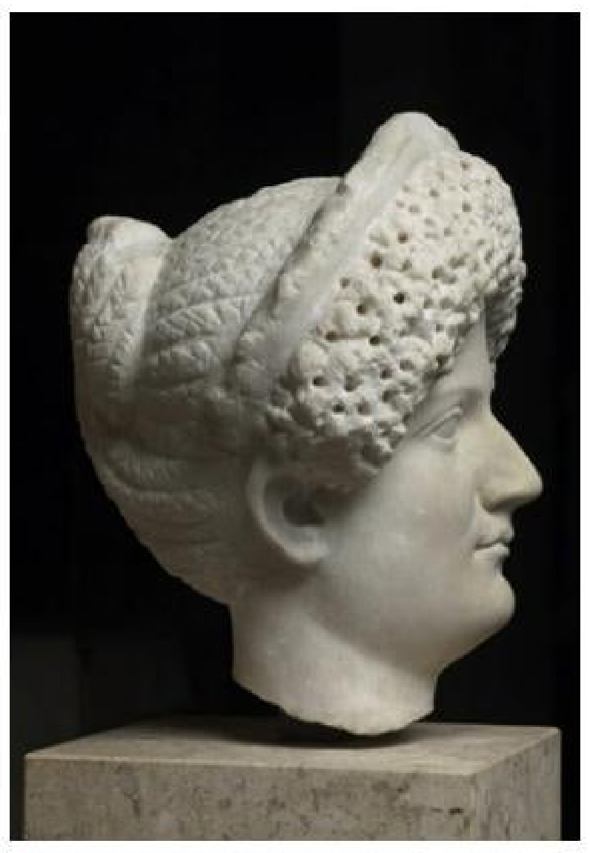
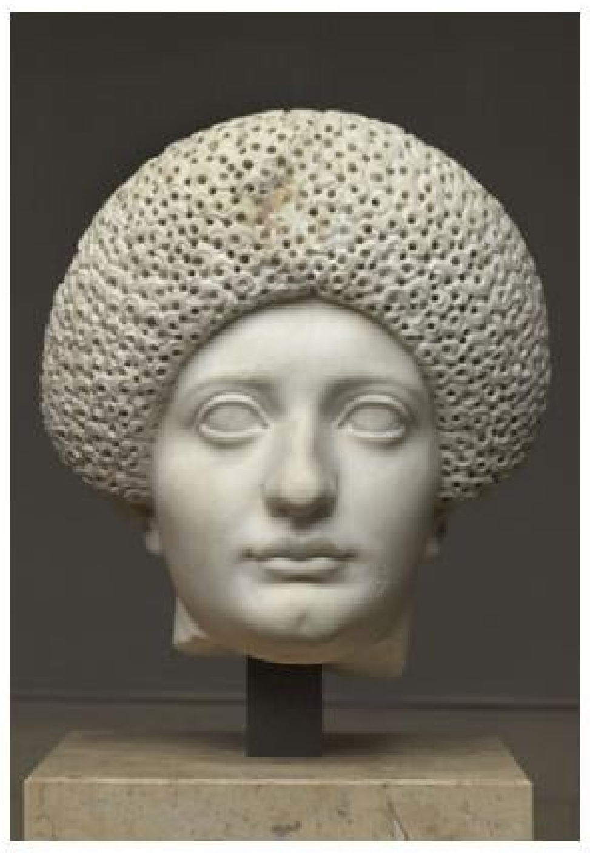
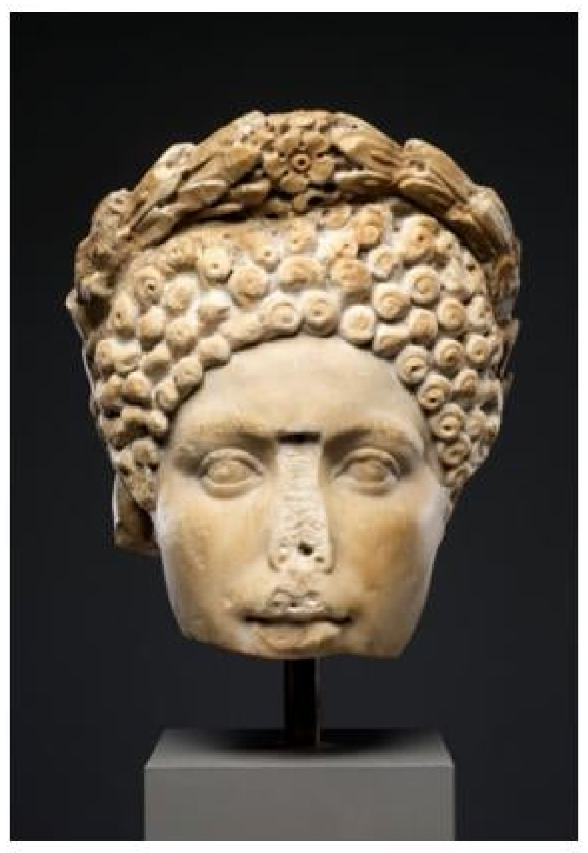
emperors who reigned from the last quarter of the 1st century AD, comprising Vespasian (AD 69-79), Titus (AD 79-81) and Domitian (AD 81-96). Very few women from the Flavian dynasty were represented, although two empresses can be recognised by their characteristic hairstyles: Julia Titi, daughter of Titus and the first woman of the Flavia *gens* to be portrayed, and Domitia Longina, wife of Domitian, of whom there are several representations that are currently conserved in various institutions (ill. 2-4). The two, who looked very alike, can be differentiated by a few traits specific to each. In our portrait, while it is difficult to recognise one or the other, we can agree upon the fact the subject was undeniably a high-ranking woman from the Flavian era, due to the hairstyle of the time, who wished to be portrayed under the features of one of the two empresses, as attested by several other unidentified portraits (ill. 5-10).

Ill. 2. Portrait of a woman, probably the empress Domitia, Roman, late 1st century AD, marble, H.: 75.8 cm. San Antonio Museum of Art, San Antonio.
Ill. 3. Portrait, said to be of Julia Titi, Roman, AD 90, marble, H.: 82.5 cm. Museo Pio Clementino, Rome, inv. no. MV.630.0.0.
Ill. 4. Portrait of Julia Titi, Roman, late 1st century AD, marble, H.: 47 cm. Museo Nazionale Romano, Palazzo Altemps, Rome, inv. no. 8638.

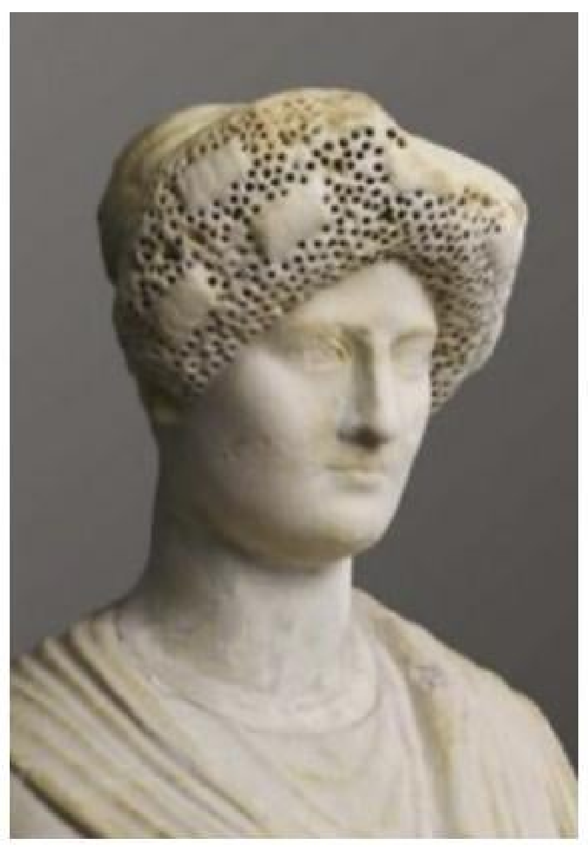
Ill. 5. Flavian woman, Roman, late 1st century AD, marble, H.: 68 cm. The Getty Museum, Los Angeles, inv. no. 73.AA.13.
Ill. 6. Head of a young girl known as the "Carthaginian head", Roman, Carthage, early 2nd century, marble, H.: 28 cm. Musée de Grenoble, Grenoble, inv. no. MG 2013-0-27.
Ill. 7. Feminine portrait, Roman, late 1st century AD, marble, H.: 26 cm. Musée du Louvre, Paris, inv. no. Ma 1203.

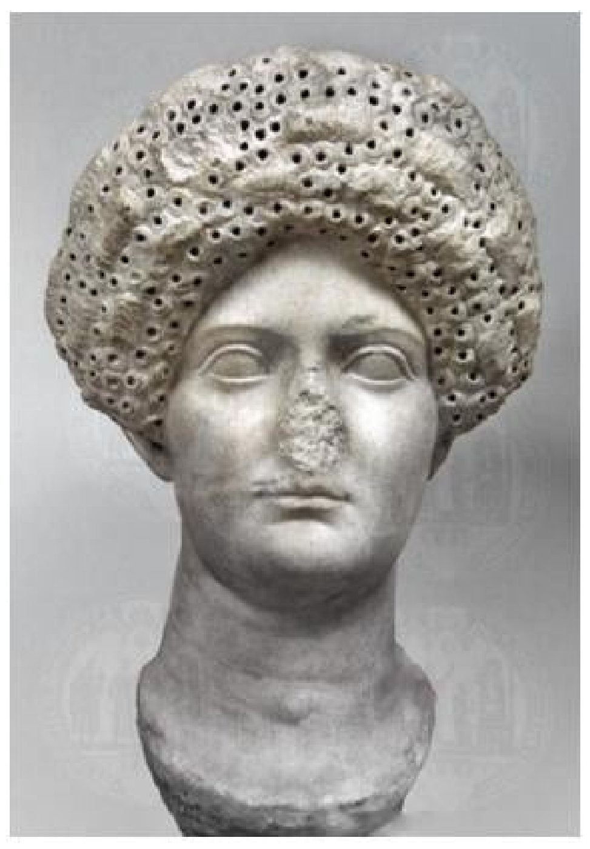




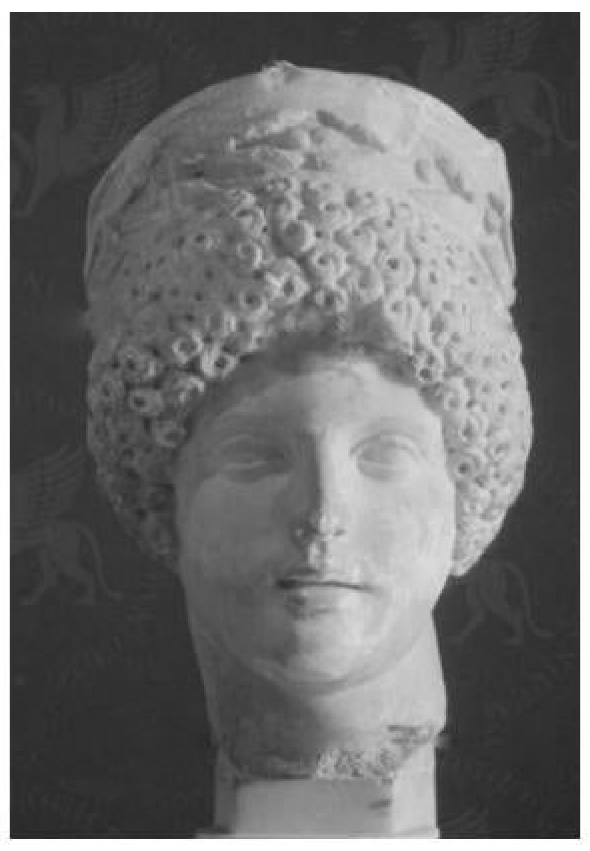
Ill. 8. Feminine portrait, Roman, late 1st century AD, marble, H.: 30 cm. Musée du Louvre, Paris, inv. no. Ma 1193.
Ill. 9. Portrait of an unknown woman with a coiffure in the Flavian style, Roman, late 1st century AD, marble, H.: 31 cm. Musée du Louvre, Paris, inv. no. Ma 1155.
Ill. 10. Portrait of a woman, Roman, AD 80-100, marble, H.: 26 cm. The Metropolitan Museum of Art, New York, inv. no. 03.12.11b.

The particularity of our elegant bust resides in the sculpted ornaments adorning the hair. Shaped like wide rings, they most likely imitate the metallic jewellery Flavian women wore in their high hairstyles. These elements, which are rather unique, can, nevertheless, be seen on a statue and bust conserved in a private collection (ill. 11) and Berlin (ill. 12) respectively.

On the top of the head, there are ancient metal tenons embedded in the marble. They indicate that an additional element was slotted onto the head of our Flavian woman, very probably a diadem or tiara, in all likelihood made of bronze, which made it possible to add an extra precious dimension to our work and, especially, to the subject portrayed. This diadem could be of the same type as the sculpted one on a feminine bust from the Flavian era conserved in Rome (ill. 10 and 13).







Ill. 11. Statue of a Flavian woman, Roman, late 1st century AD, marble, H.: 198 cm. Private collection.

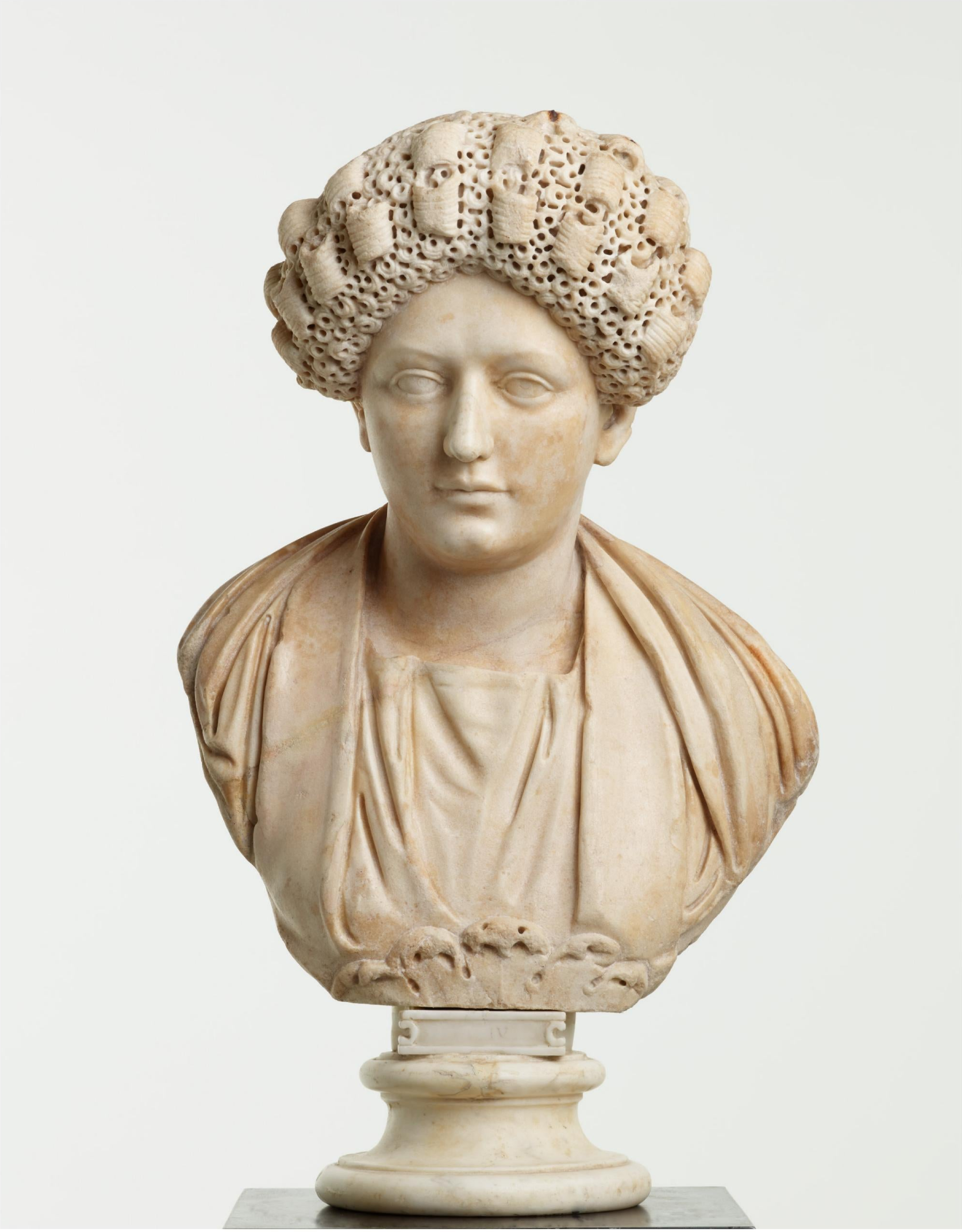
Ill. 12. Feminine portrait, Roman, Flavian era, late 1st century AD, marble, H.: 19.4 cm. Antikensammlung, Berlin, inv. no. Sk 1949.

Ill. 13. Feminine portrait, Roman, Flavian era, end of the 1st century AD, marble. Via del Corso 525, Rome.

Sculpted from a single block of a magnificent, fine-grained white marble, the veins of which are visible to the naked eye, our bust of a Flavian woman is adorned with a delicate ochre patina that adds colour to the stone while also serving as a testament to the passing of time.

This portrait is, without the shadow of a doubt, the work of an extremely skilled artisan, who was able to evoke the softness of flesh through hard stone. The highly naturalistic appearance of the work, visible in both the facial features and folds of the garment, attests to the artist's great dexterity. However, their technical mastery truly reveals itself in the treatment of the hair, as both parts were crafted differently. The back is simply incised, though with great regularity, while the front is rendered in large curls created with a drill, which made it possible to carve the marble deeply. Besides the obvious desire to be as true to life as possible, this way of representing the hair enabled the artist to create a complex play of light and shadow that contrasts with the particularly smooth skin of the face. As this was a private portrait, and thus not regulated by a canon or iconographic standards, the sculptor was able to enjoy more freedom in their creative process. That is probably why our admirable figure is rather unique.

Our splendid bust was once in the collection of the Italian painter and art trader Augusto Alberici (1846-1922). It is mentioned in the inventory drawn up for the sale of his collection, which took place at his workshop at 9 Via dell'Olmata in Rome on 5 April 1886, as no. 205, and is illustrated in plate XII (ill. 14). Trained at the Accademia Nazionale di San Luca, Alberici is mainly known for his paintings of historical scenes and landscapes. He was a great art connoisseur and collector whose residence was full of various works, including a vast numismatic collection, ancient objects and mediaeval paintings, manuscripts and tapestries.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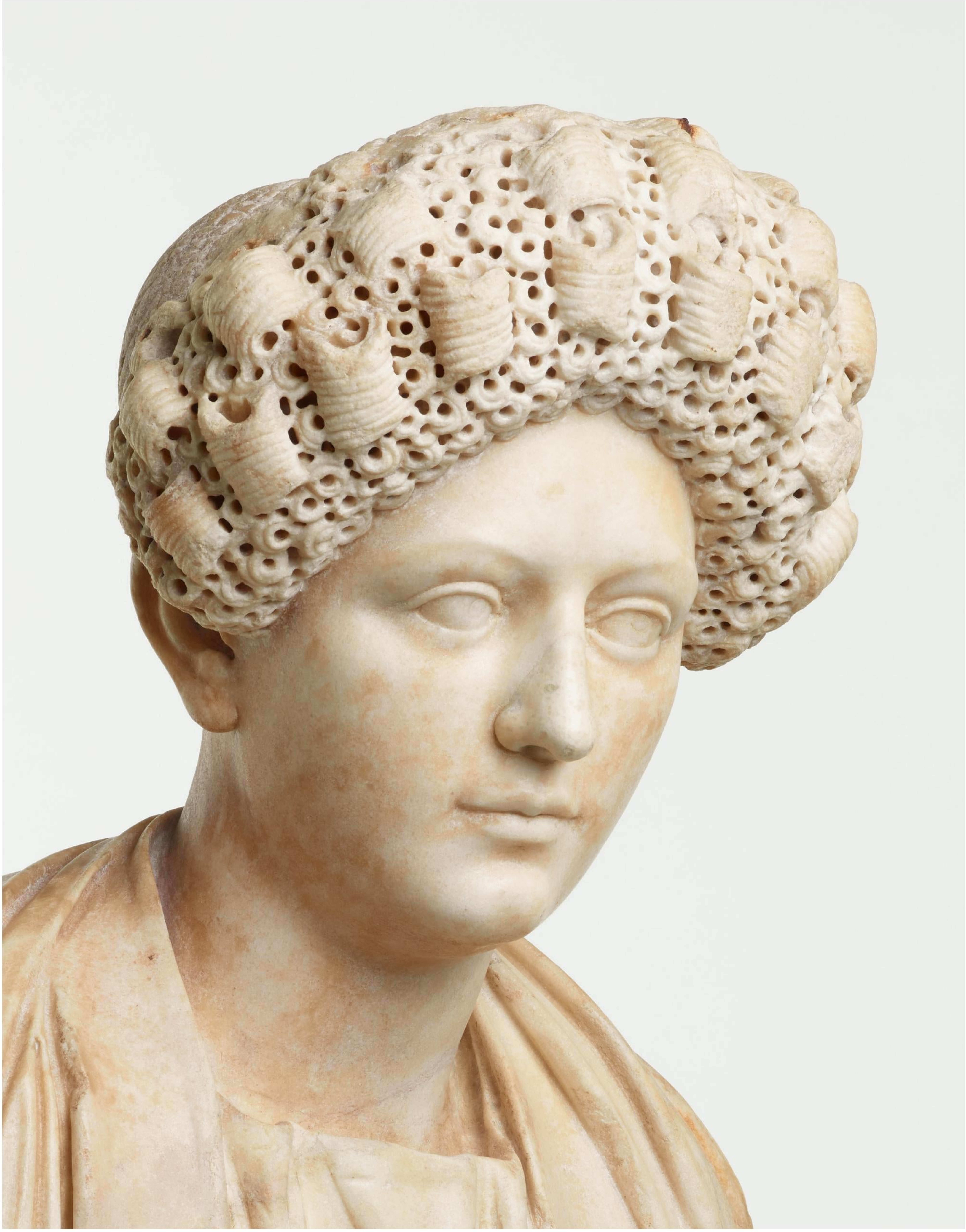
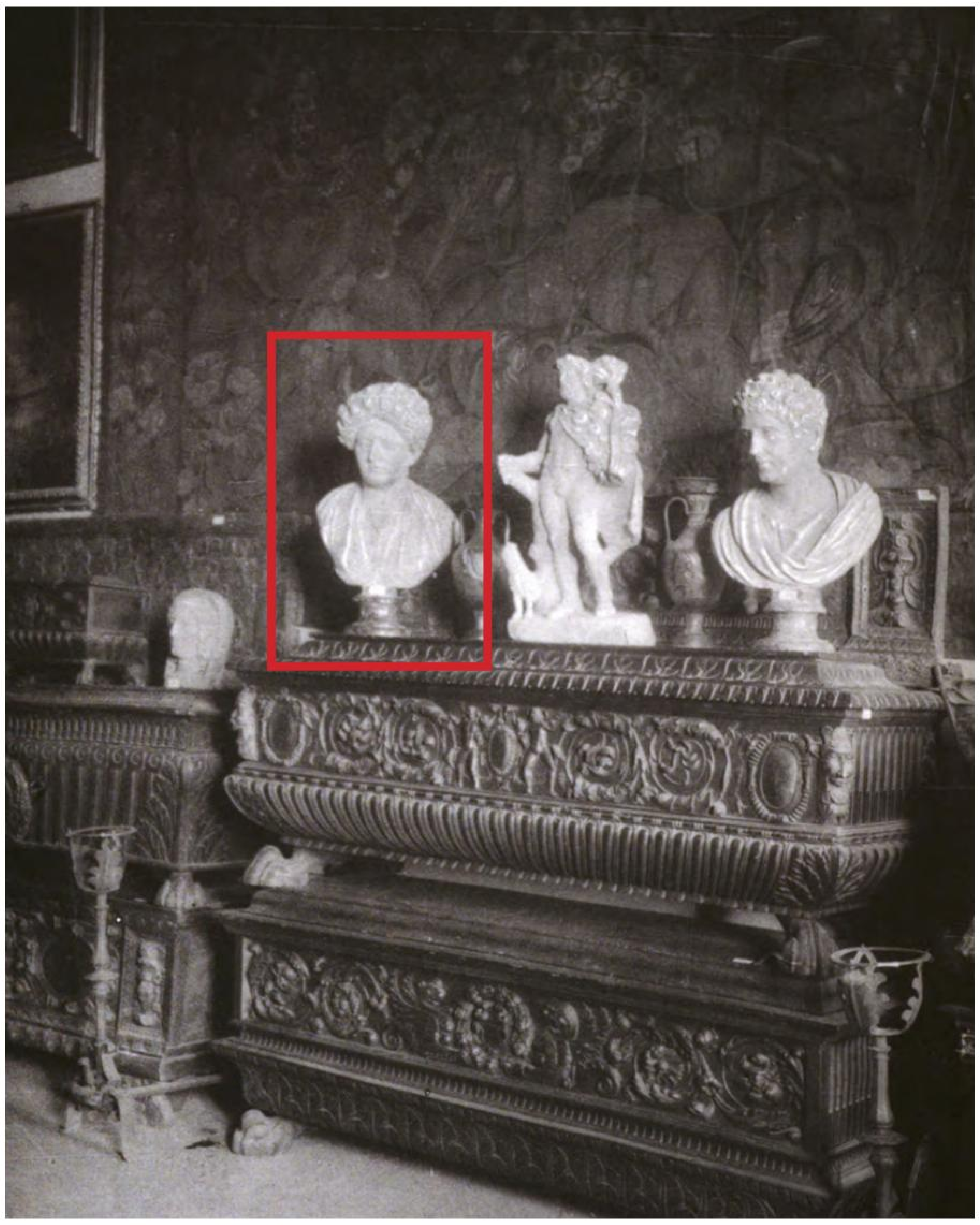
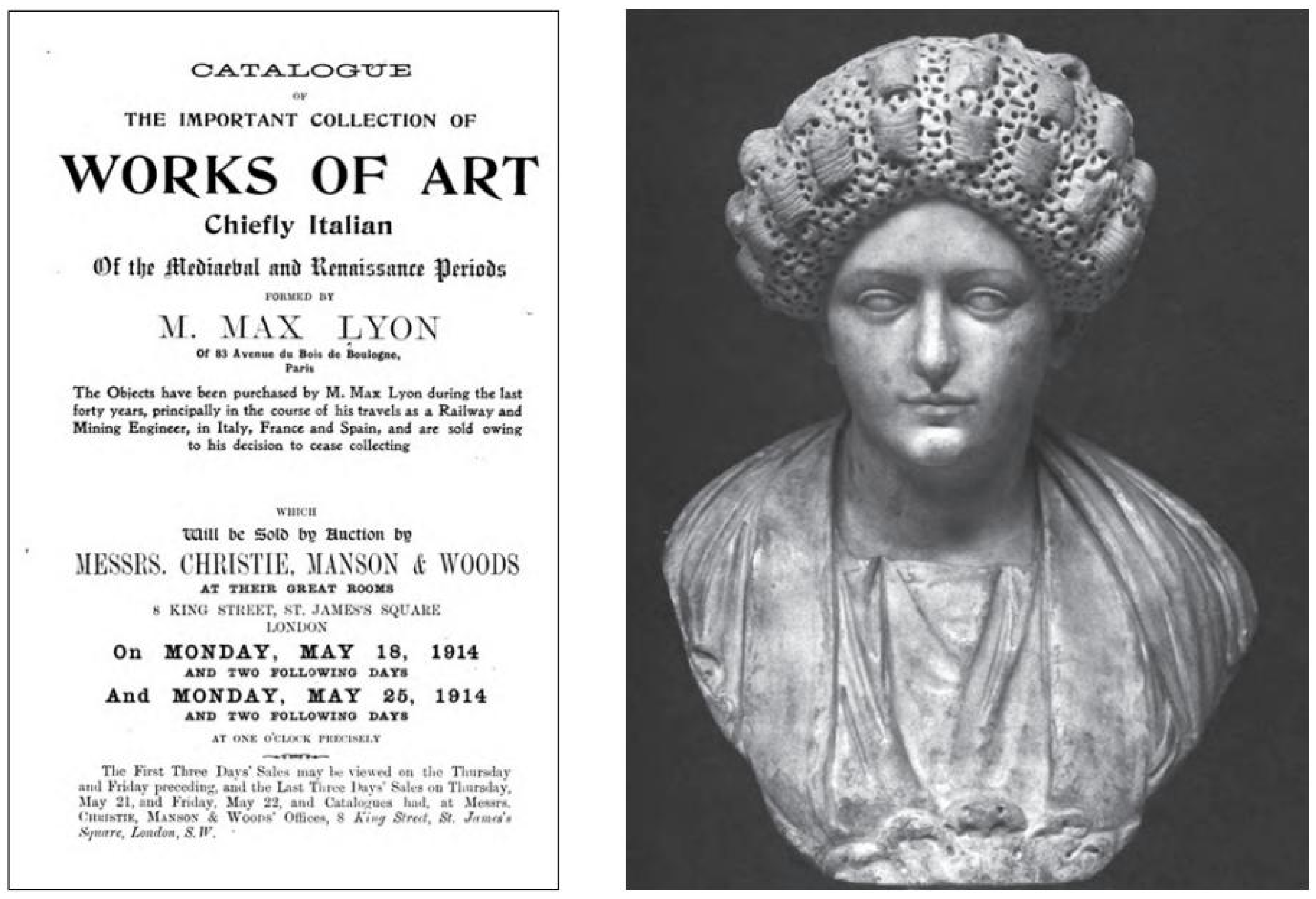




Ill. 14. Catalogue de la riche collection [...] appartenant à M. A. Alberici, Rome, 5 April 1886, p. 11, lot 205, pl. XII.

Subsequently, the work was acquired by Max Lyon (1854-1925), an entrepreneur, railway engineer and director of mining companies who worked in France, Brazil, Palestine, Tunisia and France's overseas departments and territories. He was a true aesthete who, over the course of his life and travels, amassed a sizeable collection that included bronze and marble sculptures from Greek and Roman Antiquity, the Middle Ages and the Renaissance, many of which were works by great masters such as Antonio del Pollaiuolo, Donatello, Andrea del Verrocchio, Michelangelo and Della Robbia. The sale of the 640 pieces comprising his Parisian collection was held by Christie's, London, from 18 to 27 May 1914. The bust of a woman was inventoried and illustrated as no. 275 in the sales catalogue (ill. 15-16). The work was then added to the collection of Bernard Blondeel, a Belgian antiques dealer who specialised in Flemish tapestries (ill. 17). He was a reputed gallerist who participated in major international art fairs such as TEFAF Maastricht. It was at that event, in March 1995, that he sold our magnificent bust of a Flavian woman, which was purchased by a private collector before finally joining our collections.



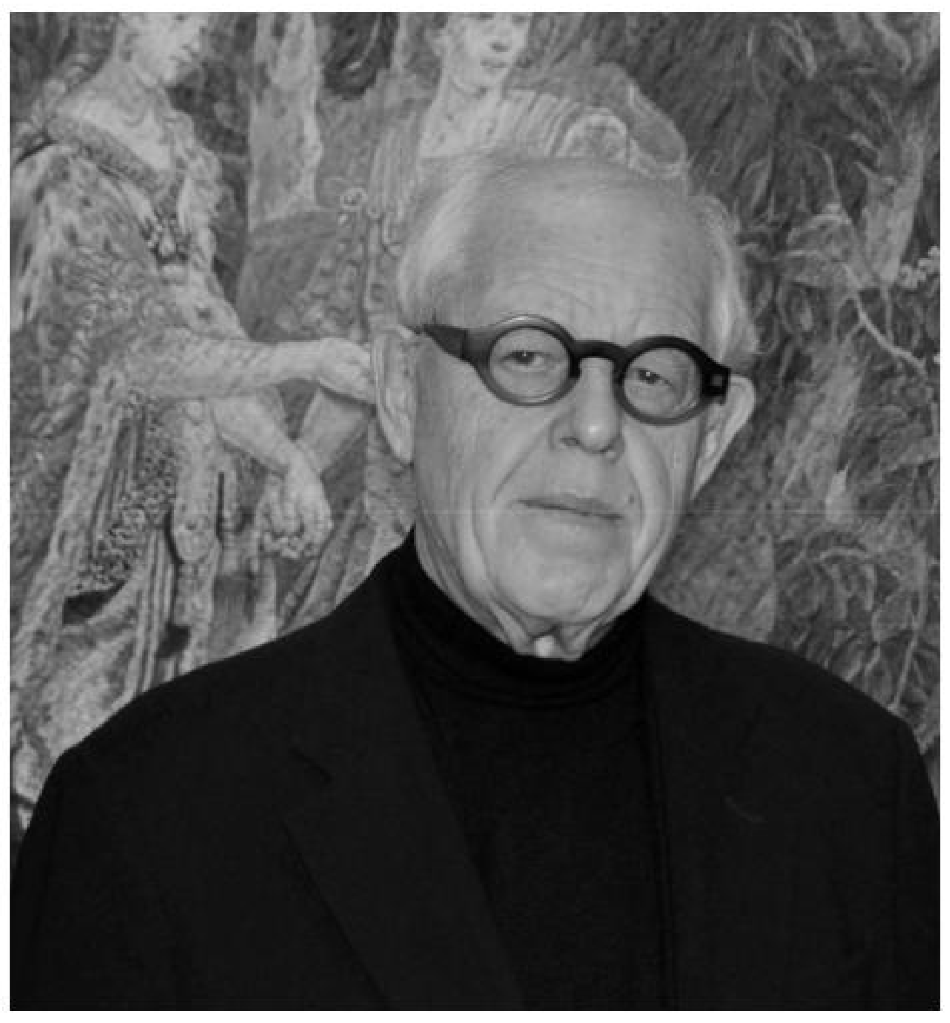
CATALOGUE
OF
THE IMPORTANT COLLECTION OF
WORKS OF ART
Chiefly Italian
Of the Mediaeval and Renaissance Periods
FORMED BY
M. MAX LYON
Of 83 Avenue du Bois de Boulogne,
Paris

The Objects have been purchased by M. Max Lyon during the last forty years, principally in the course of his travels as a Railway and Mining Engineer, in Italy, France and Spain, and are sold owing to his decision to cease collecting

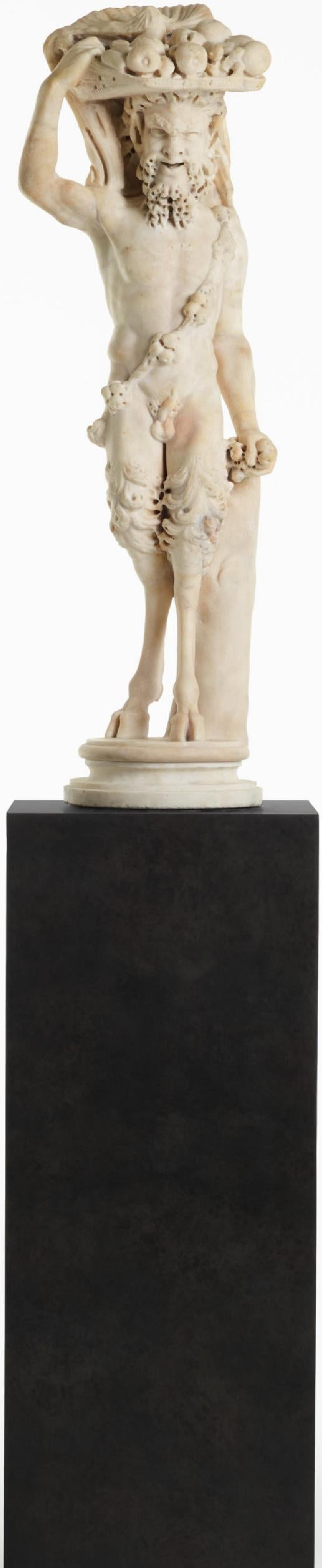
WHICH
Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS
AT THEIR GREAT ROOMS
8 KING STREET, ST. JAMES'S SQUARE
LONDON
On MONDAY, MAY 18, 1914
AND TWO FOLLOWING DAYS
And MONDAY, MAY 25, 1914
AND TWO FOLLOWING DAYS
AT ONE O'CLOCK PRECISELY

The First Three Days' Sales may be viewed on the Thursday and Friday preceding, and the Last Three Days' Sales on Thursday, May 21, and Friday, May 22, and Catalogues had, at Messrs. Christie, Manson & Woods' Offices, 8 *King Street, St. James's Square, London, S.W.*

Ill. 15. Christie's London, 18 - 25 May 1914, lot 275, pp. 72-73.



Ill. 16. Max Lyon (1854-1925).
Ill. 17. The antiques dealer Bernard Blondeel.



# PAN

ROMAN, *CIRCA* 2ND CENTURY AD

MARBLE

RESTORATIONS FROM THE 18TH CENTURY

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HEIGHT: 92 CM. WIDTH: 30 CM. DEPTH: 24 CM.

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PROVENANCE:
IN A EUROPEAN PRIVATE COLLECTION FROM THE 18TH CENTURY,
BASED ON THE RESTORATION TECHNIQUES.
THEN IN THE COLLECTION OF EUGÈNE PIOT (1812-1890).
SOLD IN PARIS, "CATALOGUE DES OBJETS D'ART ET D'ANTIQUITÉS [...] DE LA COLLECTION D'EUGÈNE PIOT", 25-30 APRIL 1864, LOT 1.
THEN IN THE COLLECTION OF JULIEN GRÉAU (1810-1895), PARIS,
PROBABLY ACQUIRED AT THE PREVIOUS SALE.
DROUOT PARIS, "COLLECTION DE J. GRÉAU. CATALOGUE DES TERRES CUITES GRECQUES, VASES PEINTS ET MARBRES ANTIQUES", 11-16 MAY 1891, LOT 1338.

This lovely marble sculpture represents Pan leaning against a tree trunk that serves as a support for the sculpture. The whole piece rests on a circular base. In Greek mythology, Pan was considered the protector of shepherds and their flocks. He is thus represented as half man, half goat.

His face is extremely expressive: his smiling mouth with upturned corners displays thin lips, he has a wide, snub nose, his almond shaped eyes are deeply carved and furrowed brows lend extra character to his gnarled forehead, giving him an almost sarcastic expression. His long beard is formed by curls that were deeply carved with a drill, while his abundant, shaggy hair accentuates his wild, rustic appearance. Finally, he has two pointy ears, attesting to his animal status.

On his head, he is carrying a basket of fruits he is steadying with his right hand. The quadrangular basket is finely carved with small, straight lines, imitating the appearance of wicker and showing the artist's desire to be as true to life as possible. The fruits are individually sculpted and those at the back are partially covered by a cloth, which falls delicately over Pan's shoulders. This cloth, too, is sculpted with great attention to detail, as the finely etched folds give an impression of lightness and matter, adding to the overall realism. A mischievous surprise is hidden in this composition: a penis standing upright in the middle of this multitude of fruits, partly covered by the piece of cloth that hides it but reveals it at the same time. It's quite logical to find this type of element associated with the god Pan, since he is often considered a lustful god.

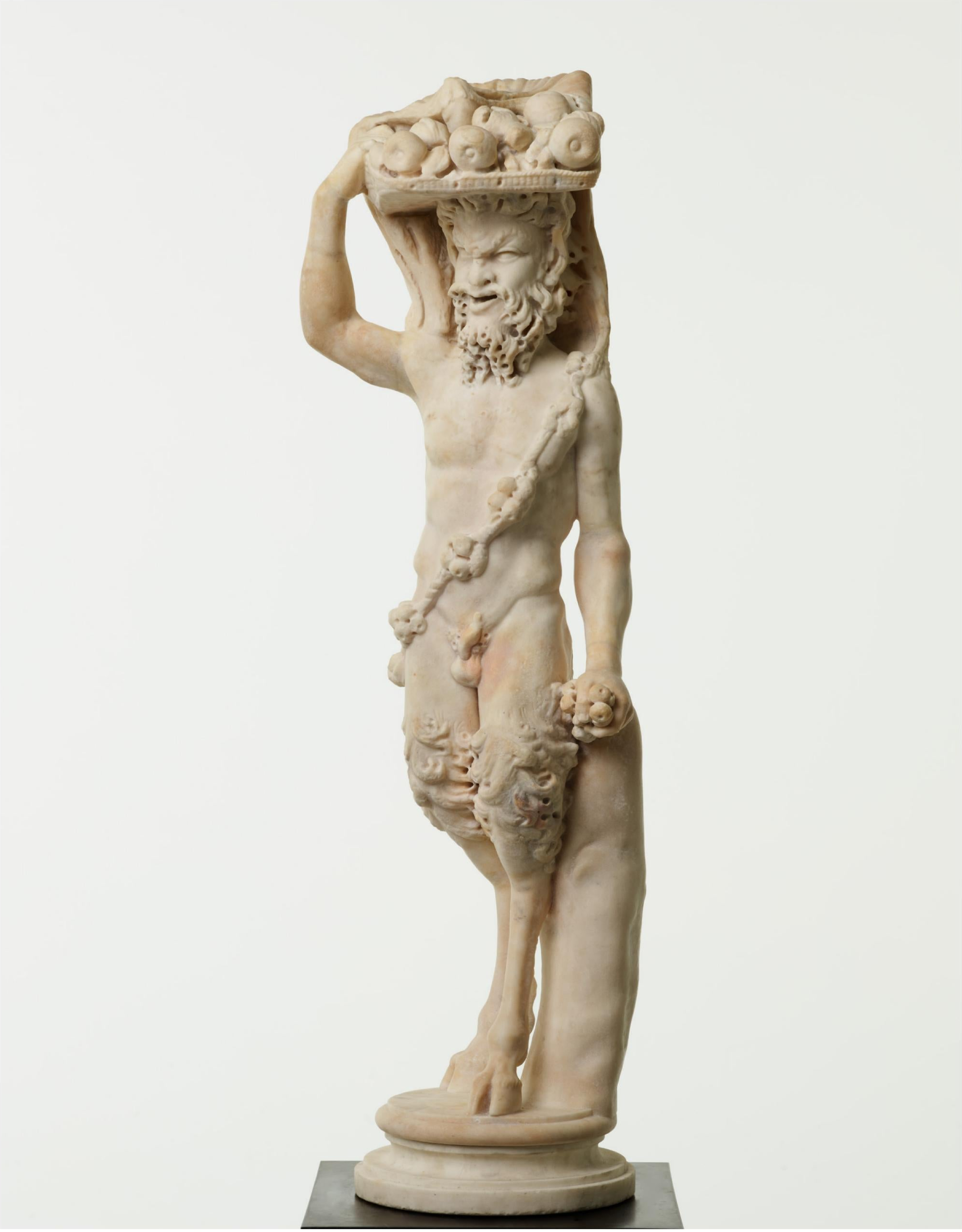
Our Pan is also powerful in the appearance given to his body. The upper part takes the form of a masculine torso, while his hairy legs are those of an animal, ending in hooves. His left arm is held close to his body, the hand holding a bunch of grapes, while his right arm is brought up, holding the basket. This particular position showcases the appearance and solidity of Pan's body.

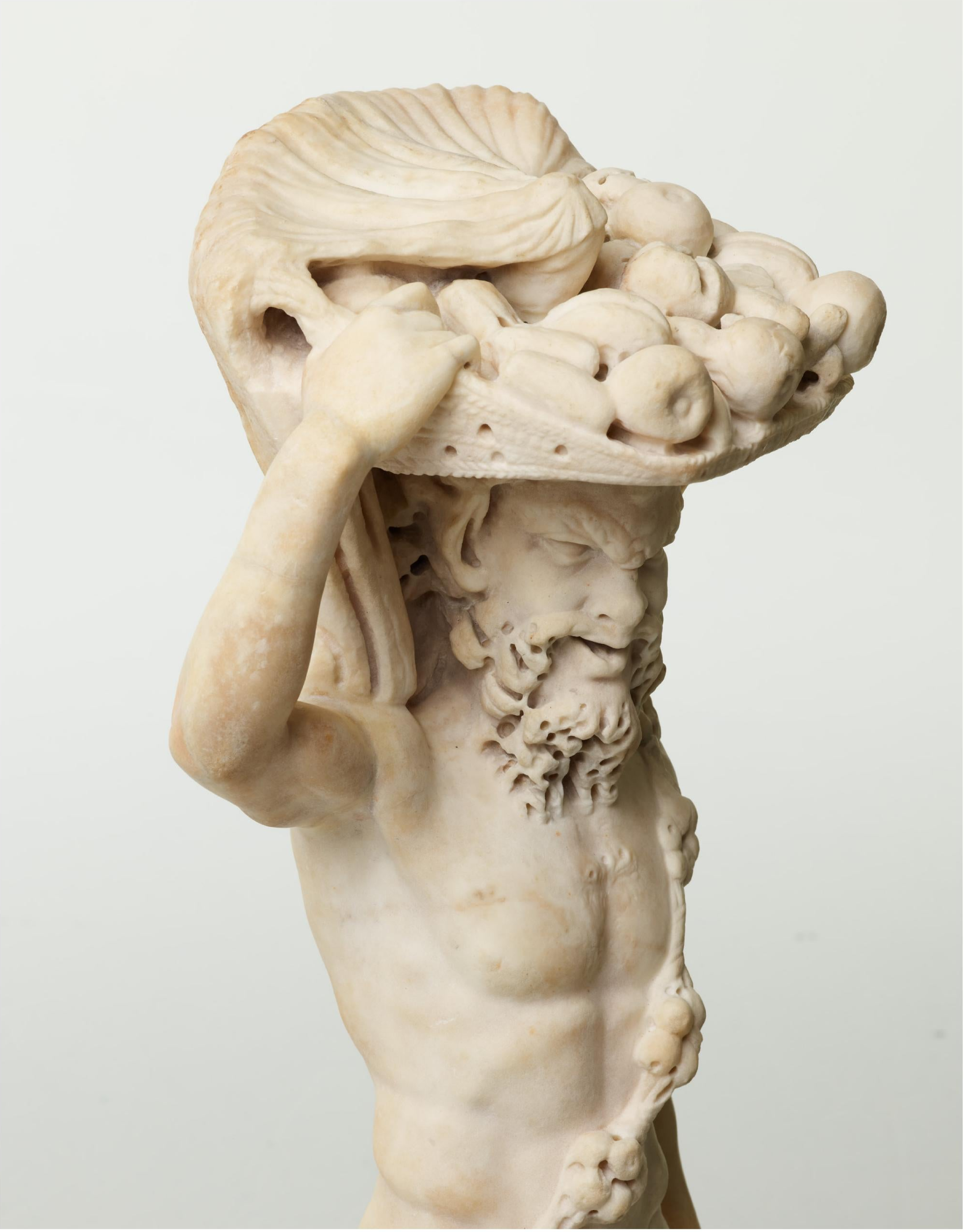
His muscled torso shows great anatomical precision, as each muscle is individually represented: the pectorals are prominent, the abdominals delicately outlined and the obliques subtly etched. Between his pectorals, a small tuft of thick hair is finely carved in low relief and again shows the importance the artist gave to details. As the god linked to fertility and erotic fables, Pan is represented as ithyphallic, with the genitals of an animal.

As for the rest of his body, his back is finely sculpted with delicately carved muscles. He is wearing a flower garland slung across his torso, made up of small bunches harmoniously distributed from back to front. His buttocks, left uncovered, are human. All that remains of the goat's tail above them is a small piece with wavy fur. The animal legs start below his buttocks. Each strand is finely curved. His fur is thick and abundant, while the backs of his legs are realistically sculpted. The legs end in hooves, the very tops of which are covered by fur.

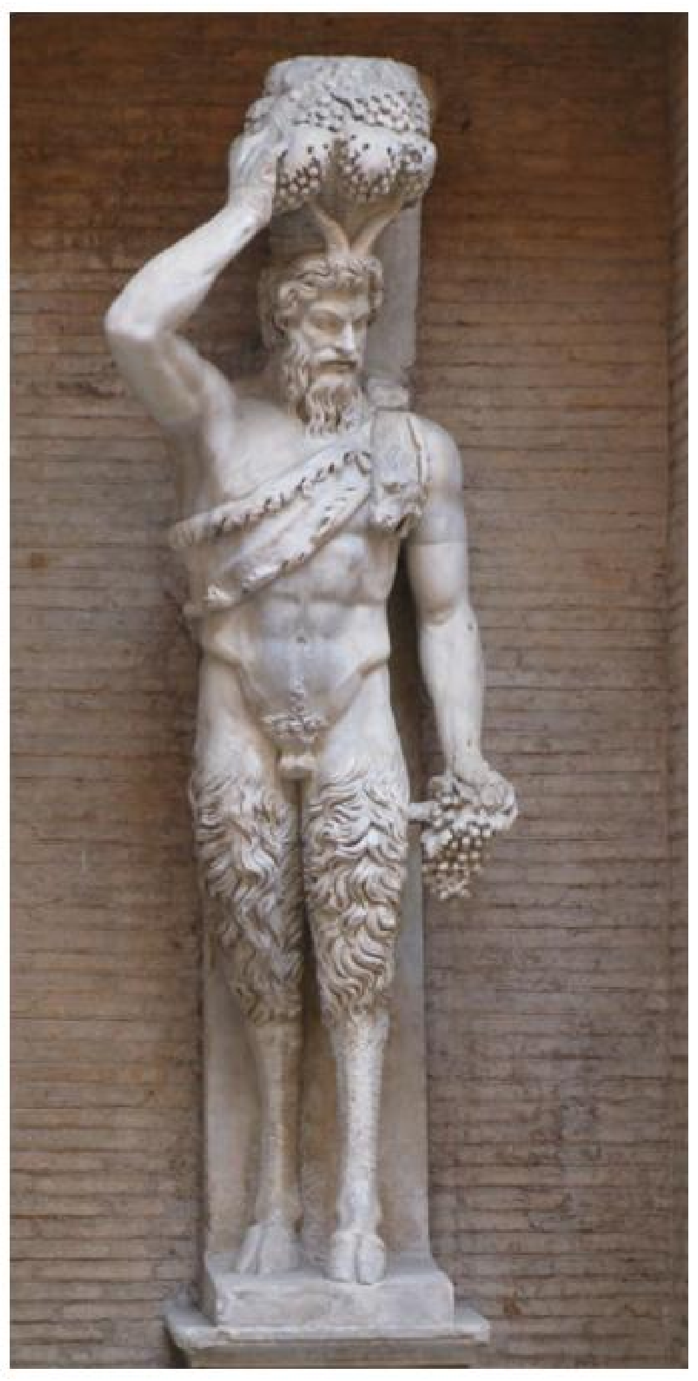
Sculpted from a gorgeous white marble with brown highlights, the delicate patina on the stone lends a unique aura to our Pan and attests to the passing of time. The Roman part was completed with 18th century restorations, including the base, the tree trunk, parts of the legs and arms and a piece of the basket.

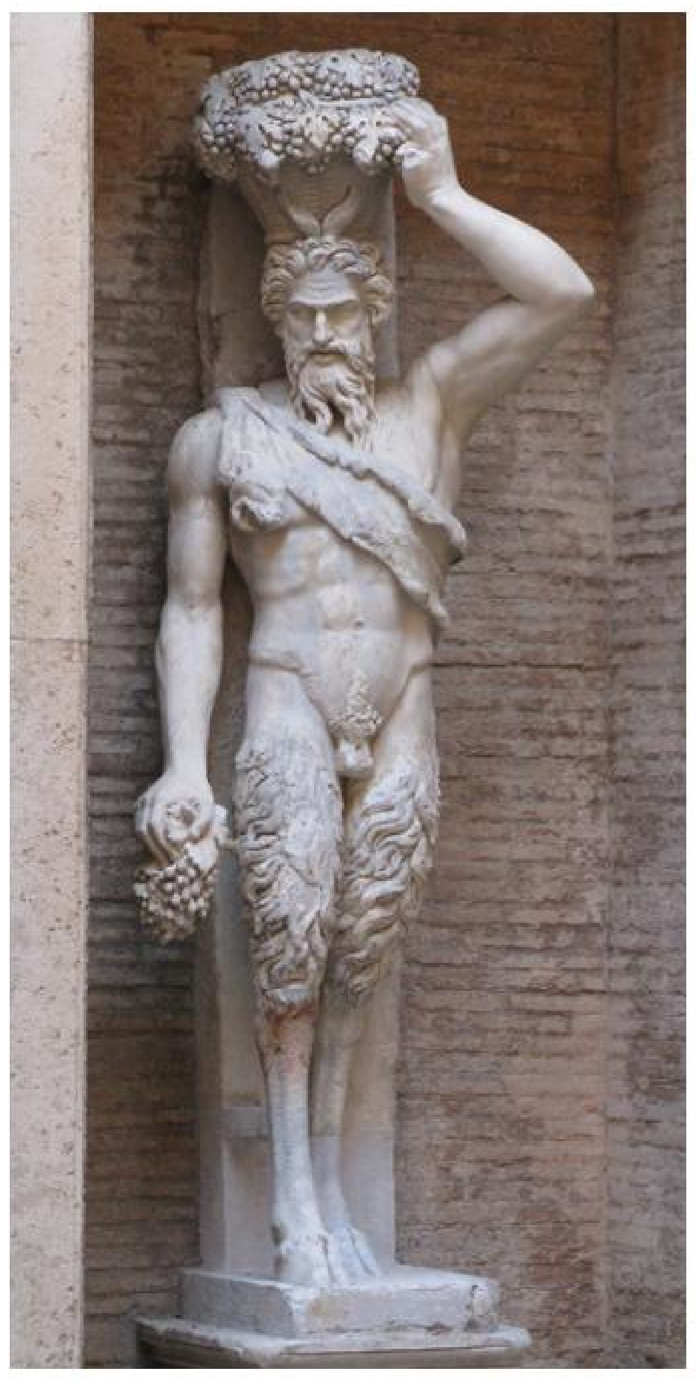
Pan was the god of shepherds and flocks and oversaw their health and fecundity. According to Homer, he was the child of the nymph Dryope and the god Hermes. As a sly, rustic deity, he was close to Dionysus and frequently appeared in the Dionysian suite. He was quite popular during Greek and Roman Antiquity and was represented on many occasions, though he underwent some iconographic changes over the years. First depicted as a goat, he gradually became more and more human until all that was left of his goat side were the horns that were generally hidden in his hair.





His physiognomy, however, never changed — he was depicted as a figure with shaggy hair, a full beard and, frequently, pointy ears. The most remarkable examples of such iconography are now in the collections of museums in Rome, the Vatican, and London (ill. 1-5).





Ill. 1. Statue of Pan, Roman, 2nd century AD, marble, H.: 283 cm. Musei Capitolini, Rome.

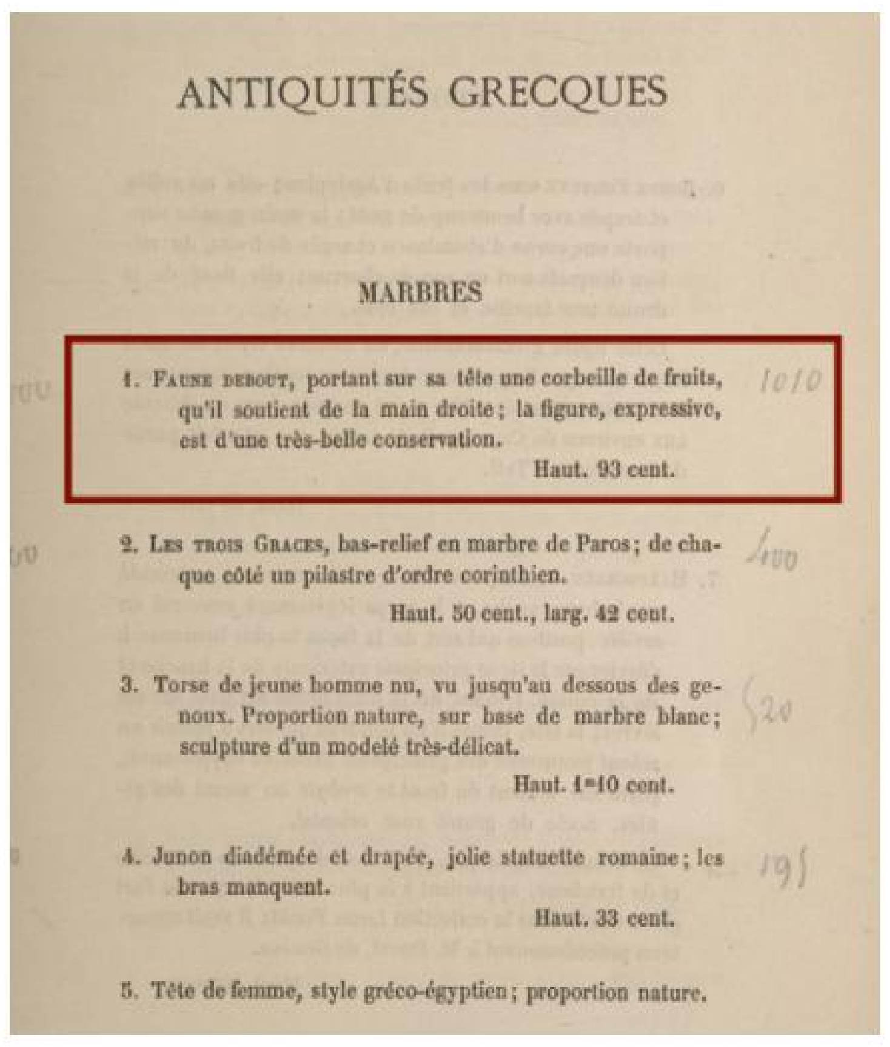
Ill. 2. Statue of Pan, Roman, 2nd century AD, marble, H.: 279 cm. Musei Capitolini, Rome.

Ill. 3. Statue of Pan, Roman, 1st - 2nd century AD, marble, H.: 49.5 cm. Musei Vaticani, Galleria dei Candelabri.

Ill. 4. Group of Aphrodite, Pan and Eros, Greek Hellenistic, *circa* 100 BC, marble, H.: 155 cm. Musei Capitolini, Rome.

Ill. 5. Statue of Pan, Roman, *circa* AD 150-200, marble, H.: 78.7 cm. British Museum, London, inv. no. 1805,0703.25.

Our splendid sculpture was part of a European collection until at least the 18th century, as the old restorations attest. It was then added to the private collection of Eugène Piot (ill. 6). Born in 1812, Piot was a French art critic, journalist, photographer and collector, who gathered countless works from all periods. His collection was sold at the Hôtel Drouot in Paris in 1864 and our Pan was presented as lot 1 (ill. 7). François Franck photographed the sculpture in 1868, and it appeared in his work *L'Art ancien, photographies des collections célèbres* (ill. 8).



ANTIQUITÉS GRECQUES

MARBRES

1. FAUNE DEBOUT, portant sur sa tête une corbeille de fruits, qu'il soutient de la main droite ; la figure, expressive, est d'une très-belle conservation.
Haut. 93 cent. 1010

2. LES TROIS GRACES, bas-relief en marbre de Paros ; de chaque côté un pilastre d'ordre corinthien.
Haut. 50 cent., larg. 42 cent. 400

3. Torse de jeune homme nu, vu jusqu'au dessous des genoux. Proportion nature, sur base de marbre blanc ; sculpture d'un modelé très-délicat.
Haut. 1m10 cent. 520

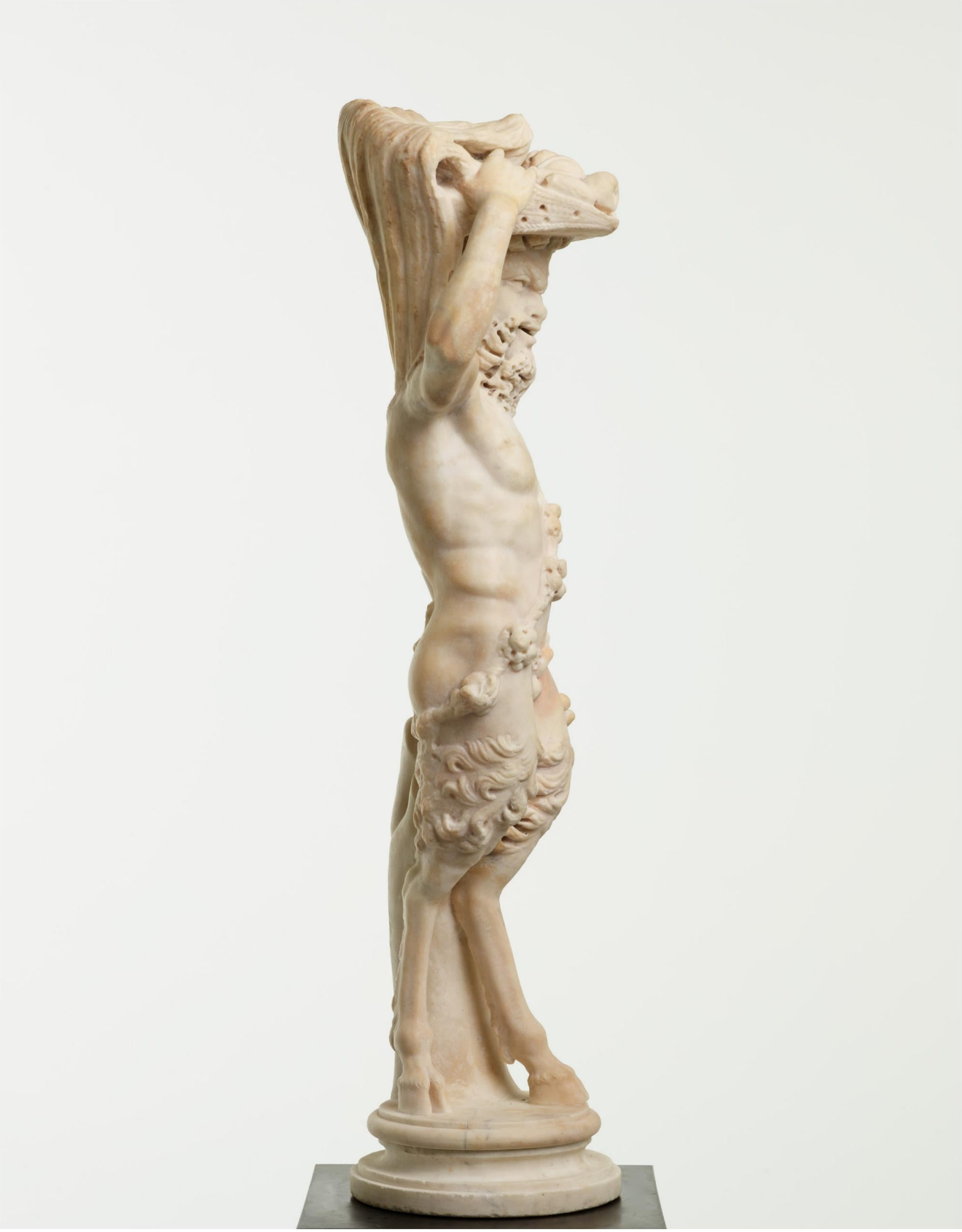
4. Junon diadémée et drapée, jolie statuette romaine ; les bras manquent.
Haut. 33 cent. 195

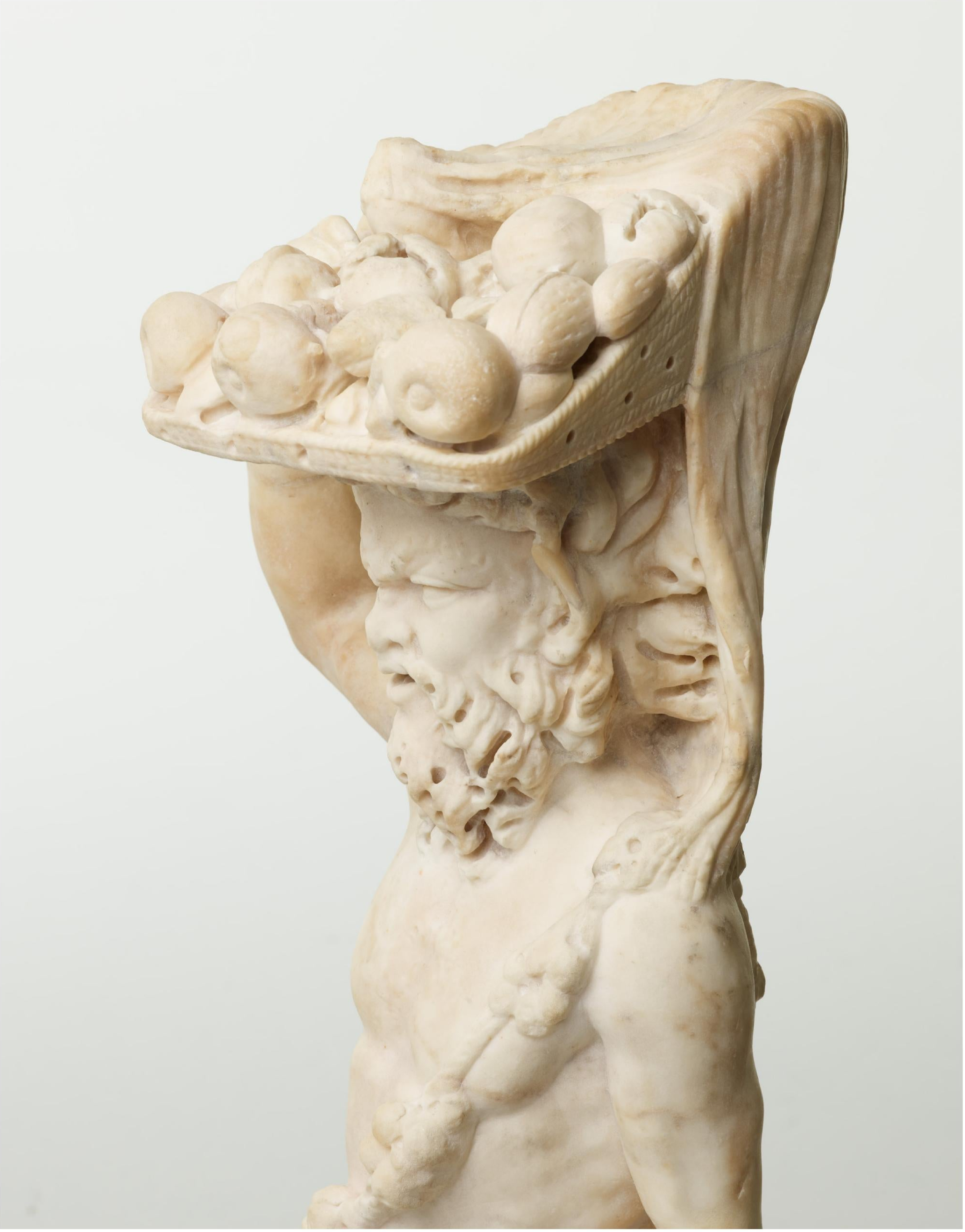
5. Tête de femme, style gréco-égyptien ; proportion nature.

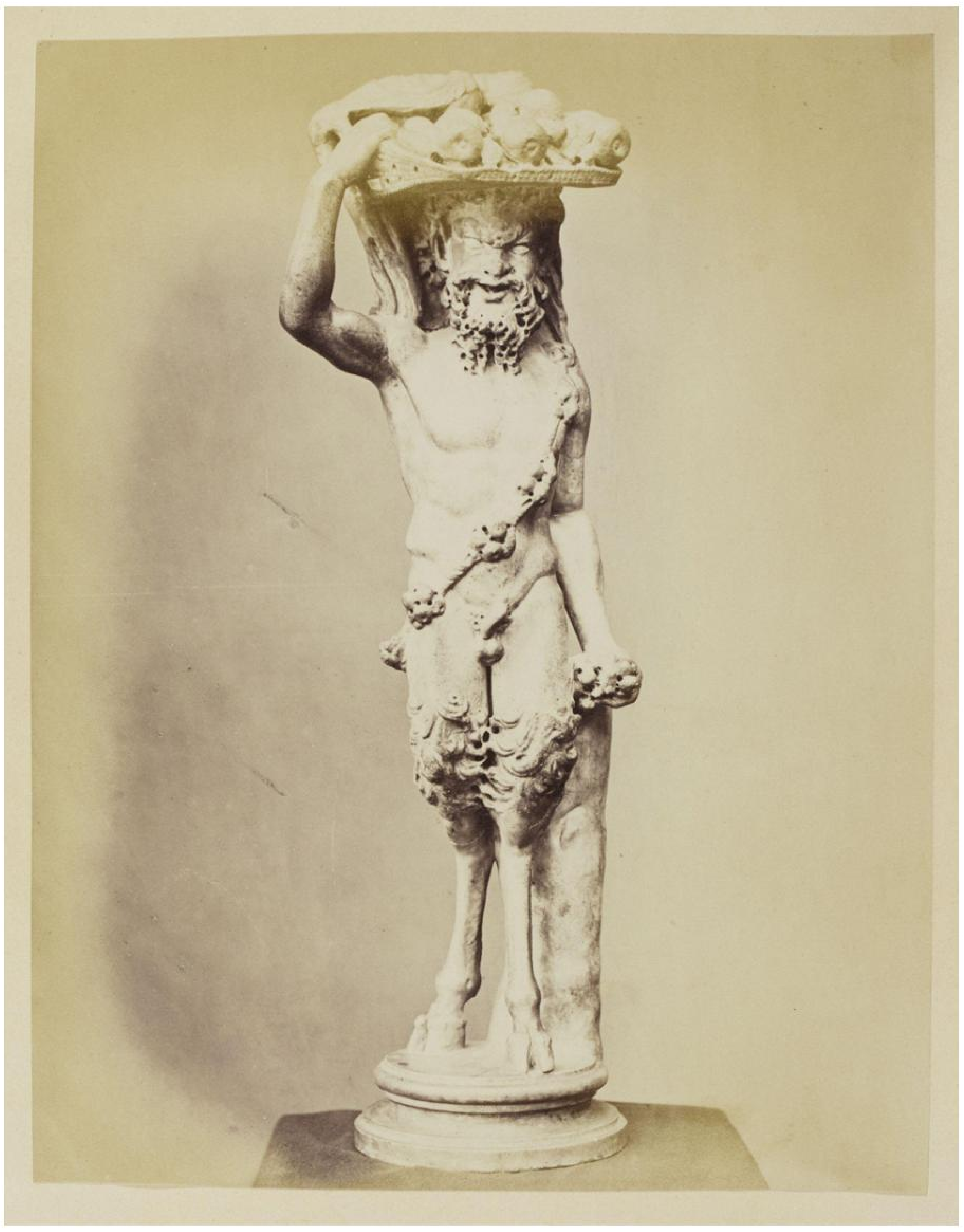
Ill. 6. Eugène Piot (1812-1890).

Ill. 7. "Catalogue des objets d'art [...]", 25-30 April 1864, lot 1.

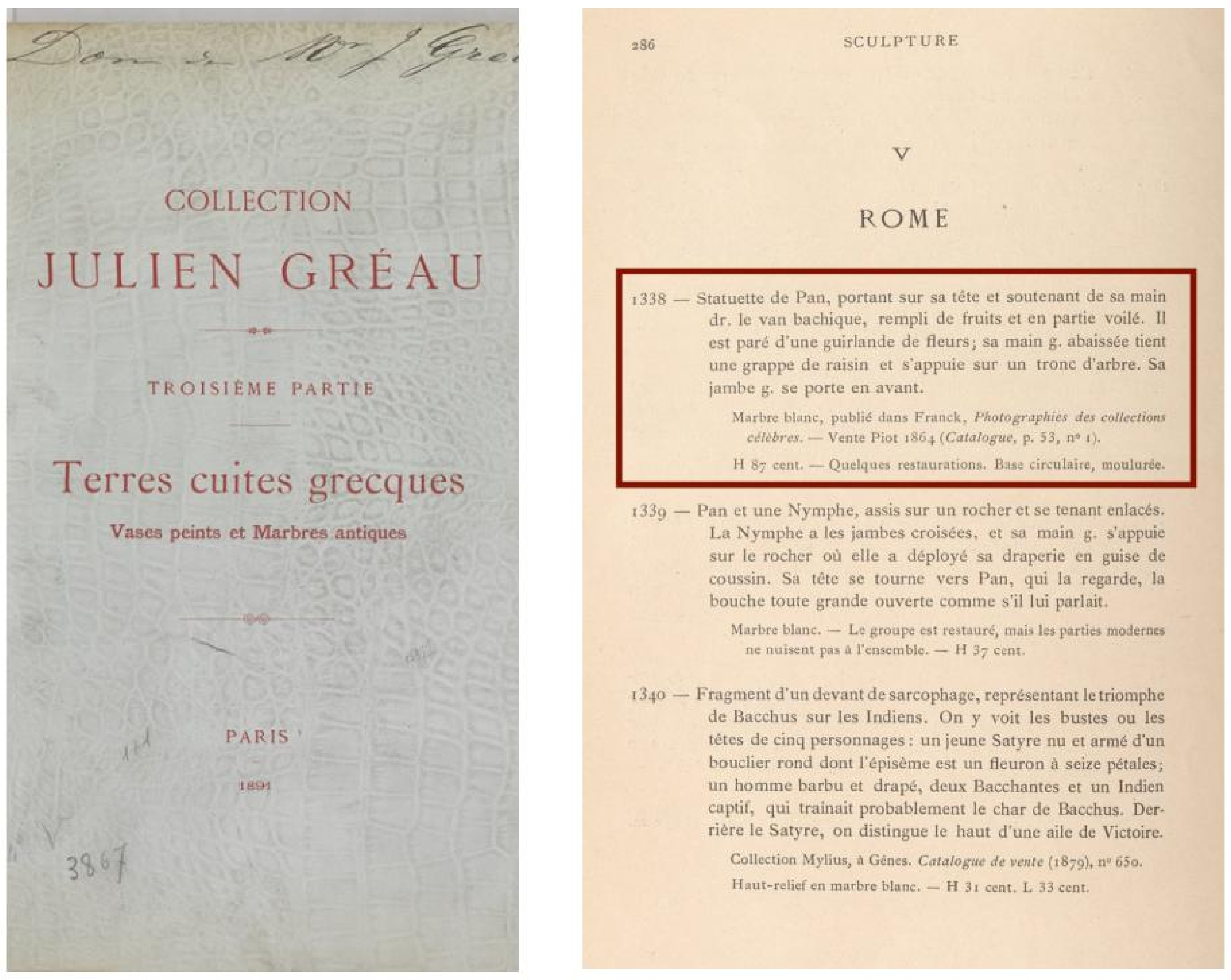
It then found its way to the collection of Julien Gréau (1810-1895), academician, scholar and another great art connoisseur, who, throughout his life, collected many medals, potteries, bronzes and ancient marbles. His collection was scattered over several sales. Our Pan was sold in 1891 (ill. 9). It was again photographed in 1947 by Georg Lippold, who mentioned that it was once again on the art market at that time (ill. 10).







Ill. 8. F. Franck, Statue representing a faun, 1868. V&A Museum, London, inv. no. 58105.



Don de Mr J. Gré

COLLECTION
JULIEN GRÉAU

TROISIÈME PARTIE

Terres cuites grecques
Vases peints et Marbres antiques

PARIS
1891

3867

286 SCULPTURE

V

ROME

1338 — Statuette de Pan, portant sur sa tête et soutenant de sa main dr. le van bachique, rempli de fruits et en partie voilé. Il est paré d'une guirlande de fleurs; sa main g. abaissée tient une grappe de raisin et s'appuie sur un tronc d'arbre. Sa jambe g. se porte en avant.

Marbre blanc, publié dans Franck, *Photographies des collections célèbres.* — Vente Piot 1864 (*Catalogue*, p. 53, nº 1).

H 87 cent. — Quelques restaurations. Base circulaire, moulurée.

1339 — Pan et une Nymphe, assis sur un rocher et se tenant enlacés. La Nymphe a les jambes croisées, et sa main g. s'appuie sur le rocher où elle a déployé sa draperie en guise de coussin. Sa tête se tourne vers Pan, qui la regarde, la bouche toute grande ouverte comme s'il lui parlait.

Marbre blanc. — Le groupe est restauré, mais les parties modernes ne nuisent pas à l'ensemble. — H 37 cent.

1340 — Fragment d'un devant de sarcophage, représentant le triomphe de Bacchus sur les Indiens. On y voit les bustes ou les têtes de cinq personnages : un jeune Satyre nu et armé d'un bouclier rond dont l'épisème est un fleuron à seize pétales; un homme barbu et drapé, deux Bacchantes et un Indien captif, qui trainait probablement le char de Bacchus. Derrière le Satyre, on distingue le haut d'une aile de Victoire.

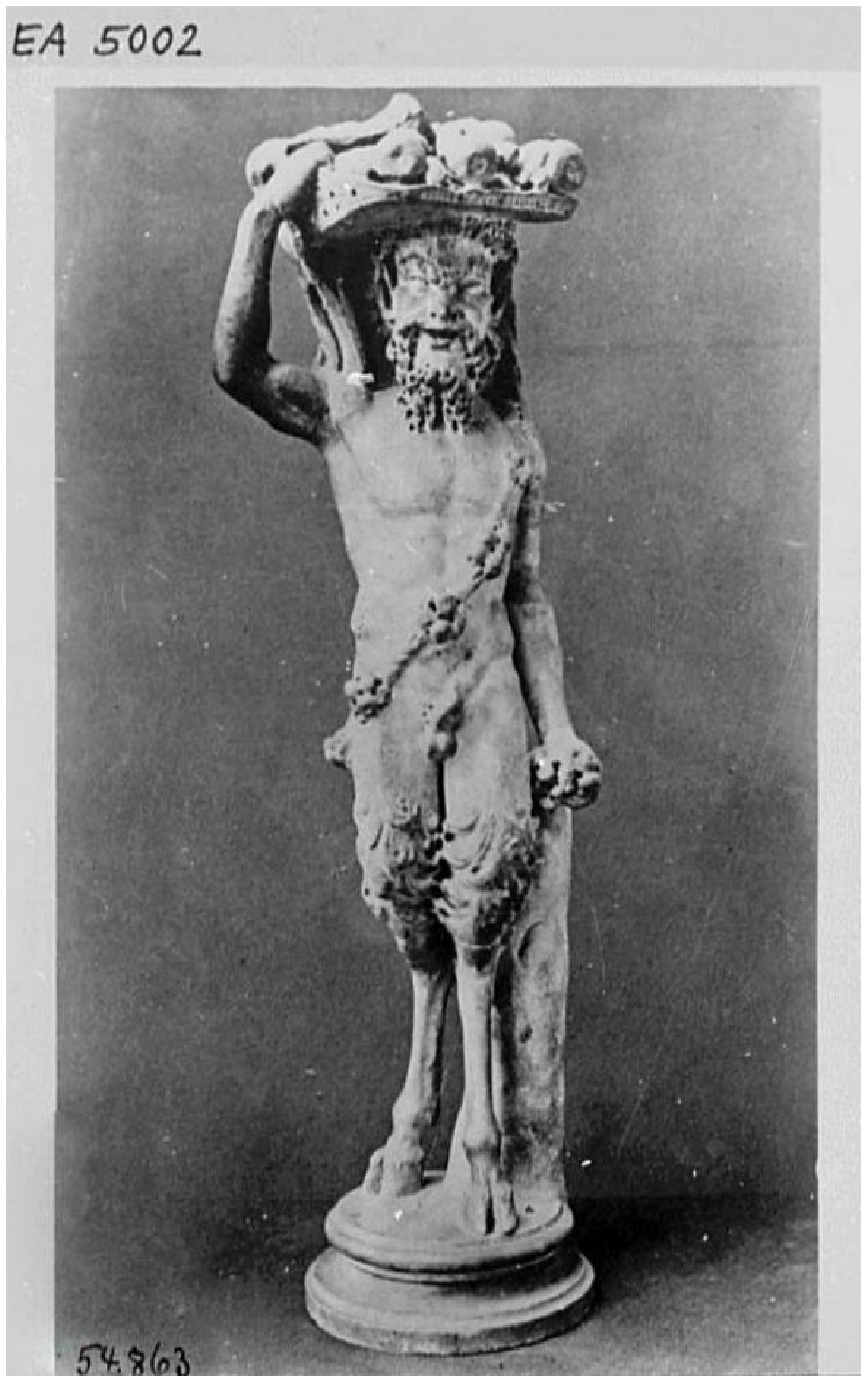
Collection Mylius, à Gênes. *Catalogue de vente* (1879), nº 650.

Haut-relief en marbre blanc. — H 31 cent. L 33 cent.

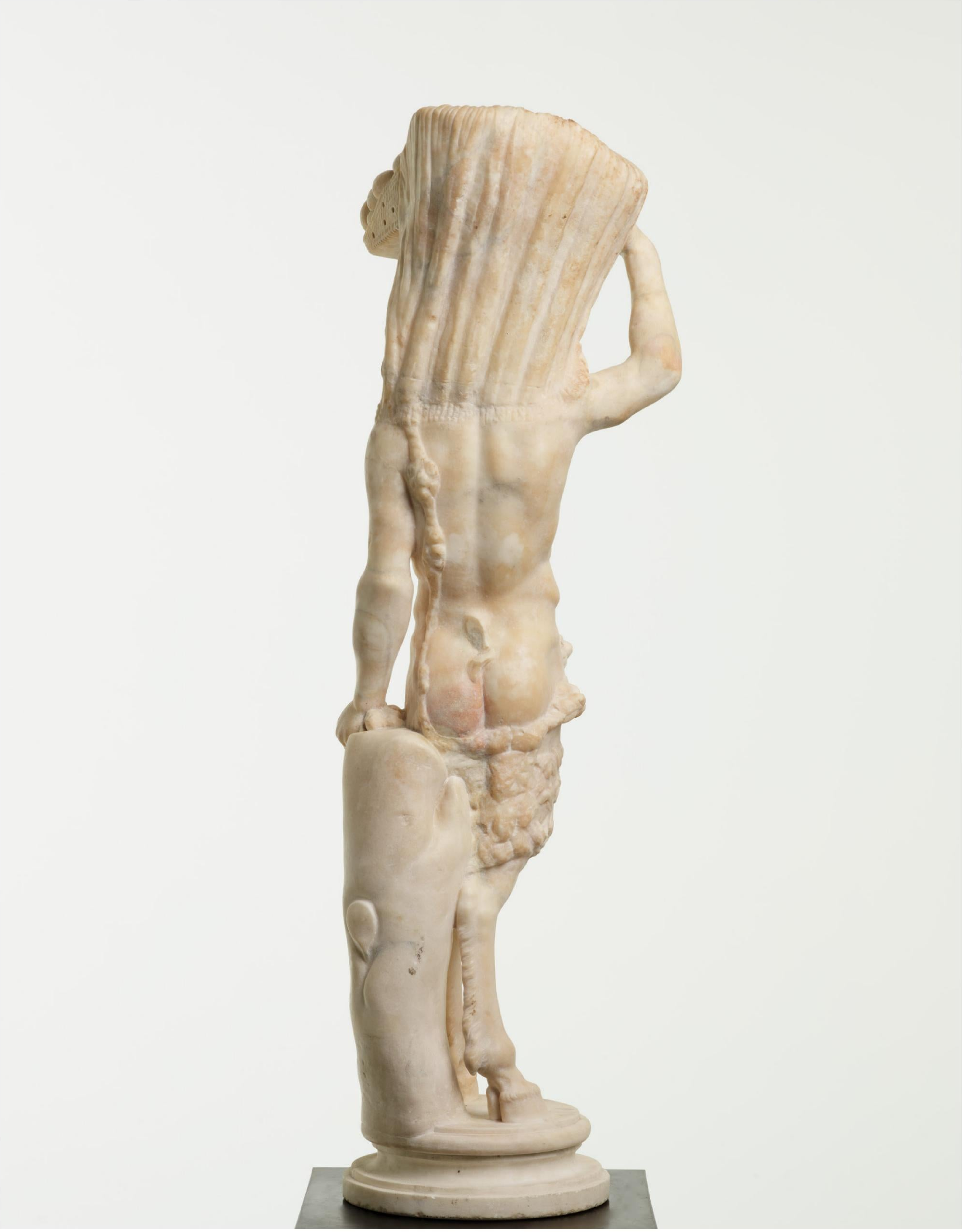
Ill. 9. Drouot Paris, "Collection de J. Gréau. Catalogue des terres cuites grecques, vases peints et marbres antiques" 11-16 May 1891, lot 1338.

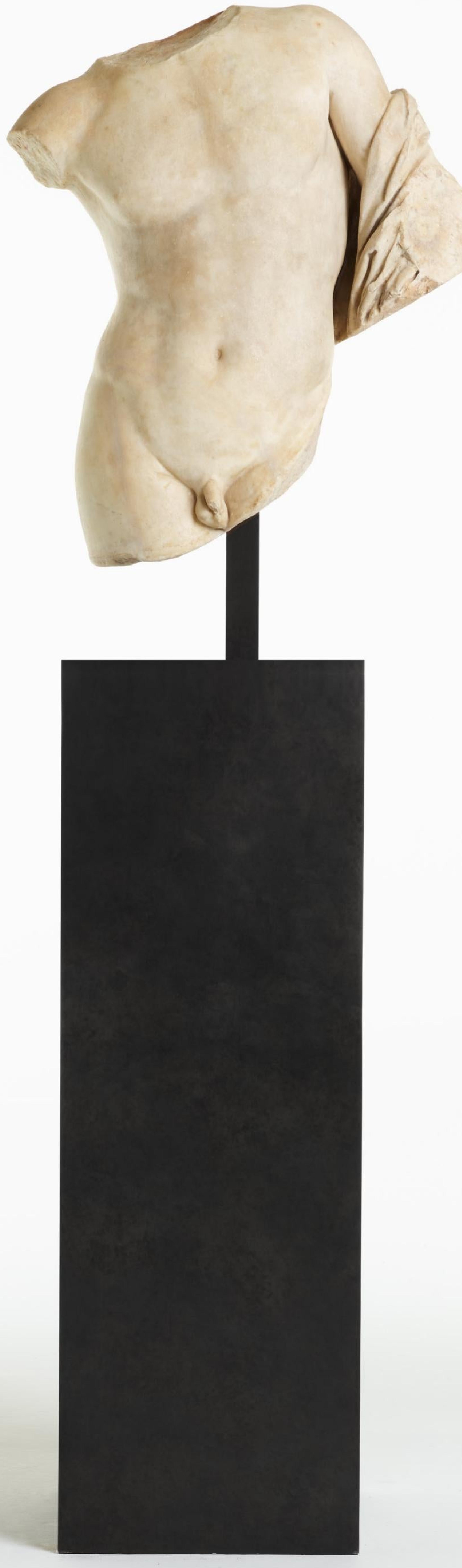
Publications:

- F. Franck, *L'Art Ancien, Photographies des Collections Célèbres*, vol. IX, Paris, 1868.
- W. Froehner, *Collection J. Gréau. Terres cuites grecques, vases peints et marbres antiques*, H. Hoffmann, Paris, 1891, vol. III, no. 1338.
- P. Arndt and G. Lippold, *Photographische Einzelaufnahmen antiker Sculpturen*, Serie XVIIB, Munich, 1947, no. 5002.
- C. C. Vermeule, *The Dal Pozzo-Albani Drawings of Classical Antiquities in the Royal Library at Windsor Castle* in Transactions of the American Philosophical Society, 1966, vol. 56, p. 58.
- V. Saladino, *Satiri e Priapi a palazzo Medici-Riccardi con un'appendice su Marsia e Pan* in Iconografia 2005 (Venezia, 26-28 gennaio 2005), I. Colpo, I. Favaretto, and F. Ghedini, Rome, 2006, p. 294, note 27.



Ill. 10. Georg Lippold, ed., *Photographische Einzelaufnahmen antiker Sculpturen*, Series XVIIB, Munich, 1947, no. 5002.





# TORSO OF DIONYSUS

ROMAN, 2ND CENTURY AD

MARBLE

RESTORATIONS FROM THE 18TH - 19TH CENTURY

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HEIGHT: 67 CM. WIDTH: 55 CM. DEPTH: 29 CM.

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PROVENANCE:
IN A EUROPEAN PRIVATE COLLECTION SINCE THE 18TH - 19TH CENTURY,
BASED ON THE RESTORATION TECHNIQUES.
MENTIONED AS BELONGING TO THE COLLECTION OF THE SCULPTOR
FRANCESCO DE SANCTIS, ITALY.
THEN BELLONI COLLECTION, ITALY.
IN THE PARISIAN COLLECTION OF ALEXANDRE IOLAS (1908-1987),
ACQUIRED FROM GALERIE URAEUS, PARIS, IN THE 1960S.
THEN IN THE PARISIAN PRIVATE COLLECTION OF ANDRÉ MOURGUES,
GIFTED TO HIM BY THE PREVIOUS OWNER.

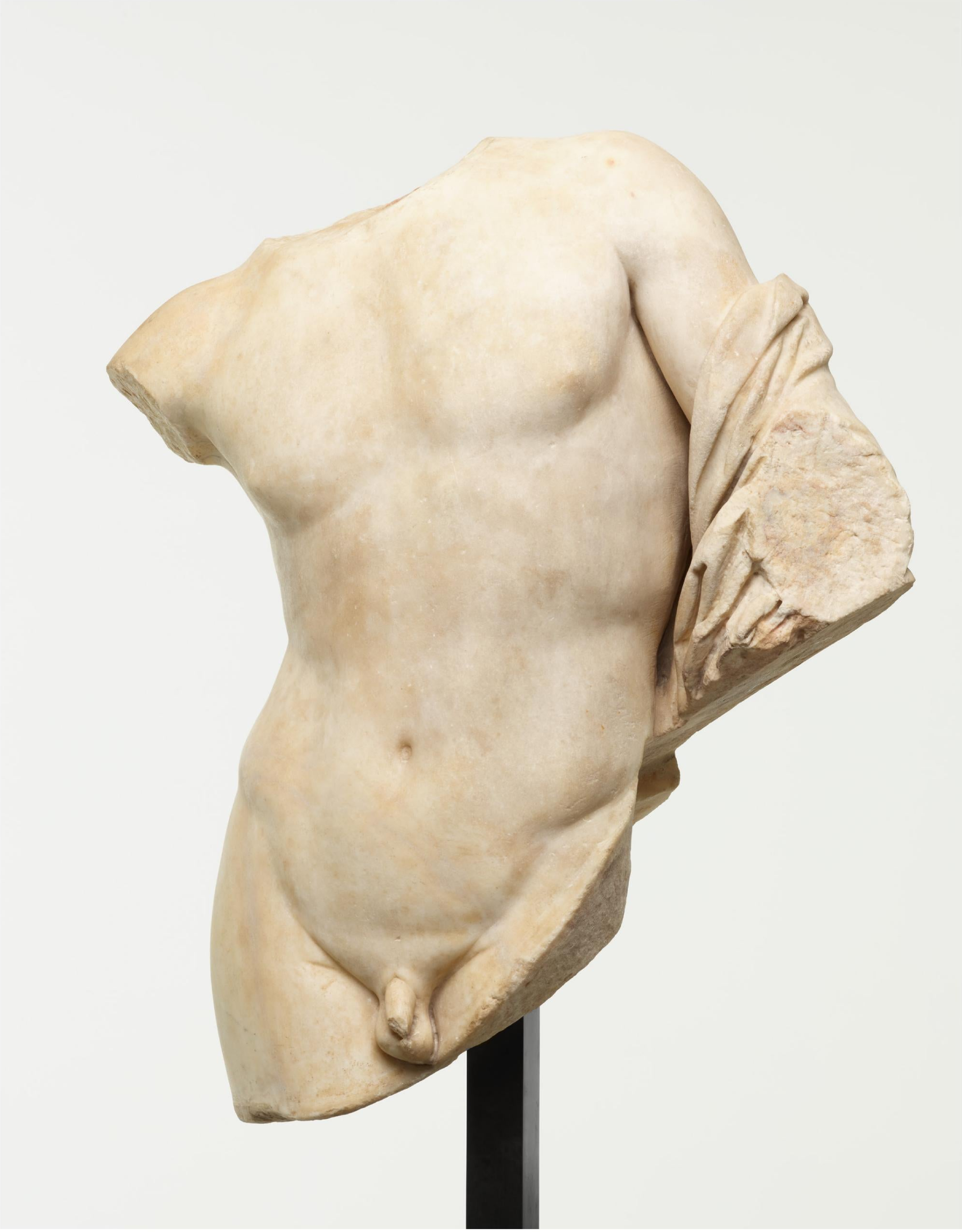
This lovely marble torso belongs to a young man with an athletic physique. It represents Dionysus, in the flower of his youth. His pose is dynamic, his bust leaning towards the right. His muscles are showcased through the prominent obliques, lightly pronounced abdominals and salient yet discreet pectorals. In the middle of his abdomen, quite a deeply carved navel is represented in a very lifelike manner. His back also looks athletic, mainly due to the dynamic curve of the very pronounced and incredibly realistic line of his spine. Despite his noticeable muscles, our torso is unquestionably that of a young man. While his muscles are subtly accentuated, they are not as defined as those that can be observed in portrayals of men. Additionally, his bust is quite thin, his pelvis slim and his shoulders narrow.

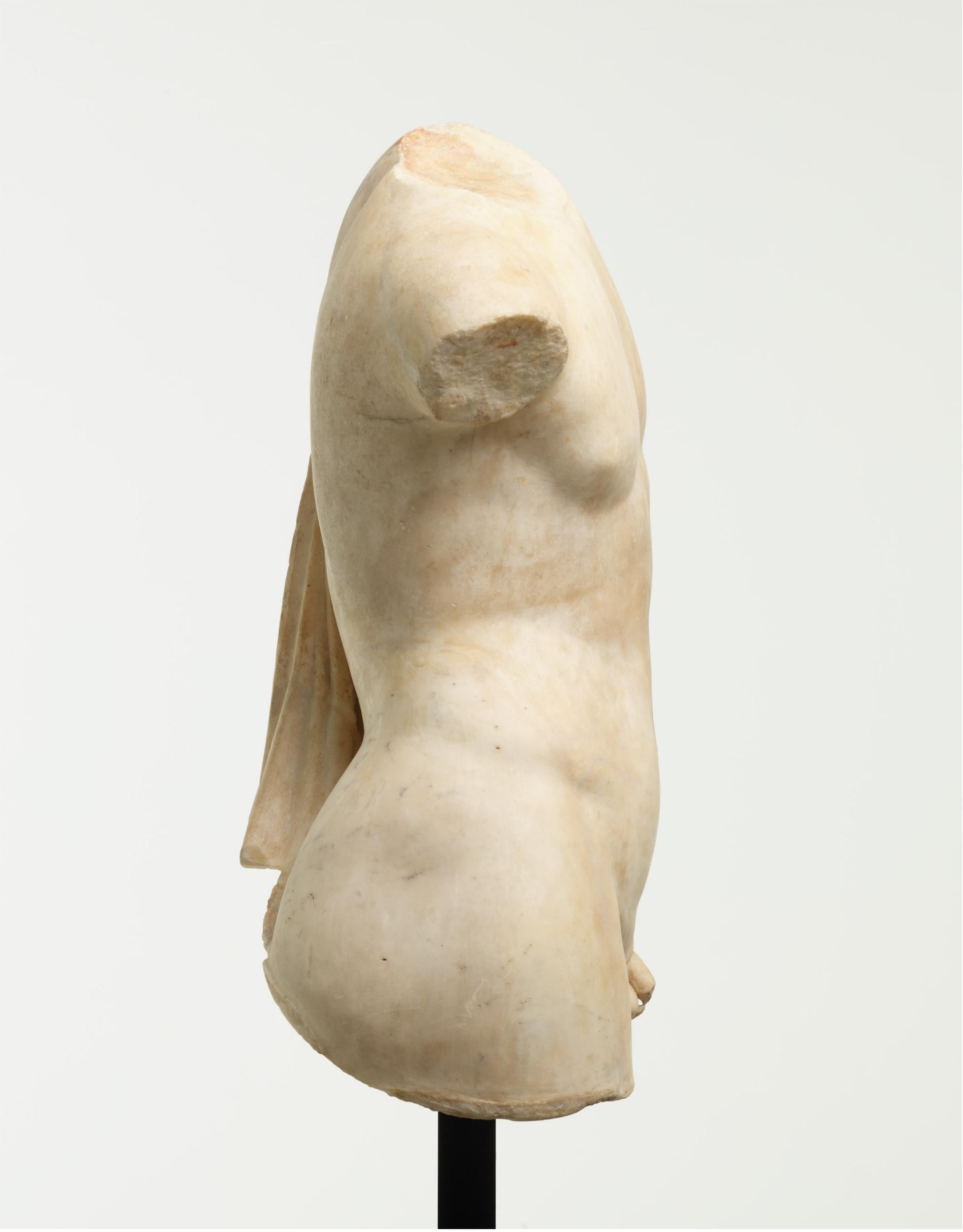
Given the position of his hips, his legs were likely close together, in a posture that, while static, is still far from the hieraticism that was predominant in Greece in the archaic period.
His right arm seems to be held away from his body, from the position of the shoulder. His left arm, however, lies along his torso, covered by a drapery at the fold of the elbow. The thick cloth continues down his back in large folds and covers his left buttock, while the right is left bare. The fabric is also represented very realistically through thick looking folds, the illusion of which was created by deeply carving the marble, further producing a lovely play of light and shadow. The voluminous drapery contrasts with the very smooth, almost polished, torso, which enabled the sculptor to amply display their mastery. Their artistic genius can also be seen in the representation of the skin, very sensual and strikingly lifelike.

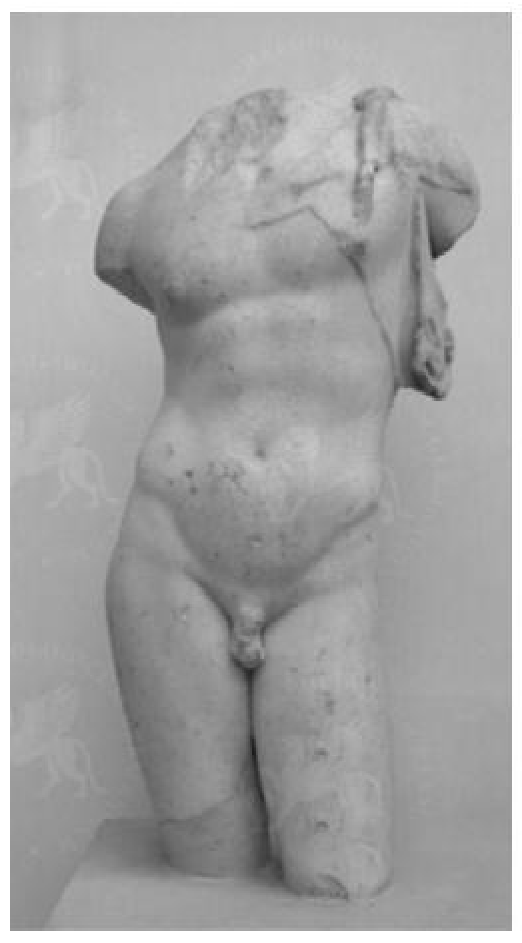
The slightly inclined position of our young figure is reminiscent of *contrapposto*, the posture established and enshrined in a theory by the Greek sculptor Polykleitos in the 5th century BC. The weight shift inherent in *contrapposto* is created through a specific position in which all of the body's weight rests on one supporting leg, represented extended, while the other, slightly bent, is left free. The unequal distribution of weight creates a tilt of the pelvis, which leads to a tilt of the line of the shoulders in the opposite direction. *Contrapposto* thus gives sculptures the illusion of movement. We note that this weighting principle was observed by the sculptor: the right hip is higher than the left, while the left shoulder is higher than the right.

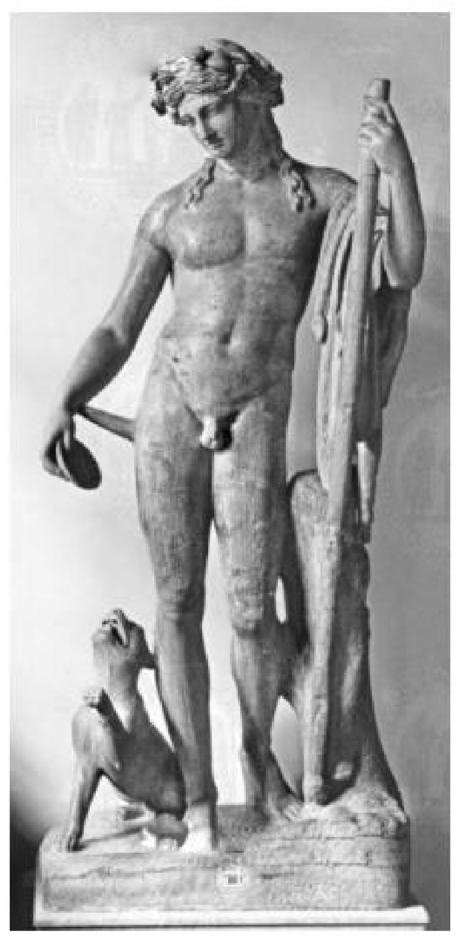
The representation and promotion of the masculine body held an important place in the Graeco-Roman aesthetic, particularly through sculptures depicting young men. In the case of our work, identification is fairly straightforward. The fabric over his arm hints at the identity of the figure represented. It is likely a depiction of the young Dionysus. An emblematic deity in Greek mythology, he was the son of Zeus and the mortal Semele. Targeted by the jealous Hera, wife of the king of the gods, Semele was assassinated while still pregnant with the young Dionysus. Zeus was able to save his son by taking him out of his mother's stomach and sewing him into his own thigh, thereby carrying him to full term. Once Dionysus was born, Hermes entrusted the bacchantes and maenads with bringing him up. Known to the Romans as Bacchus, Dionysus was one of the best known deities in Antiquity. The god of wine and the vine, drunkenness, excess and the wilderness, he was widely represented surrounded by companions making up his famous retinue, which included wild animals such as panthers and leopards. We know of a great many representations of the god, including some examples that closely resemble our torso (ill. 1-6).

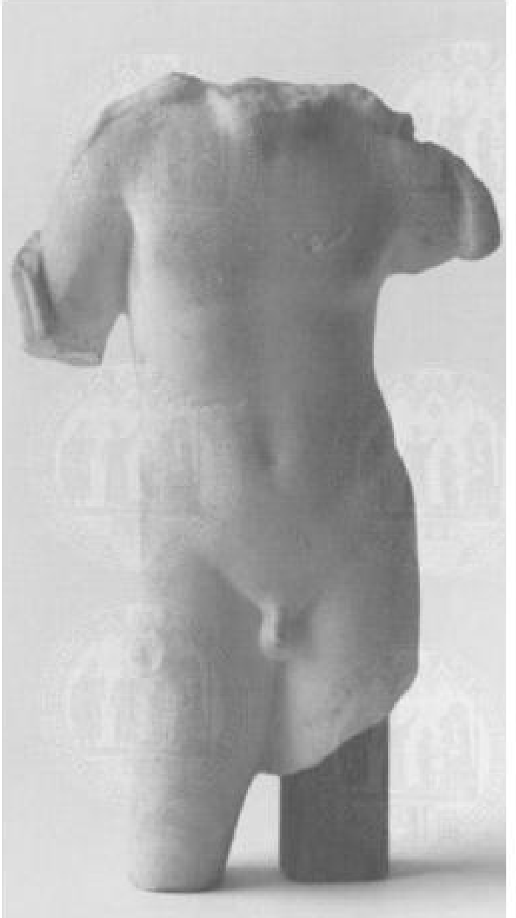
Moreover, a drawing by the archaeologist Salomon Reinach (ill. 7), identified as a Bacchus that he saw in a collection in Rome while visiting the city, is consistent with our torso in every way.







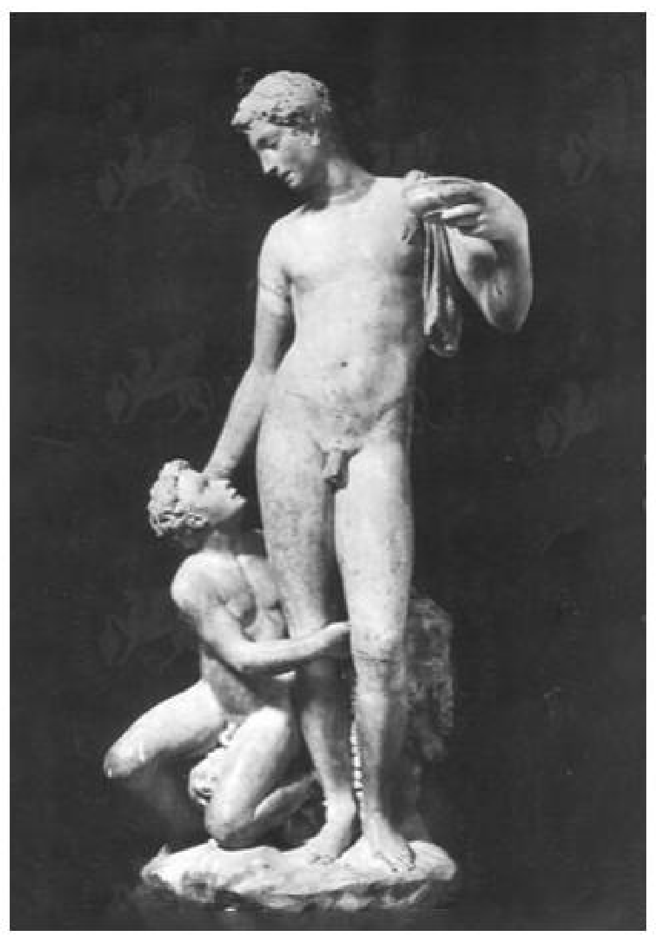


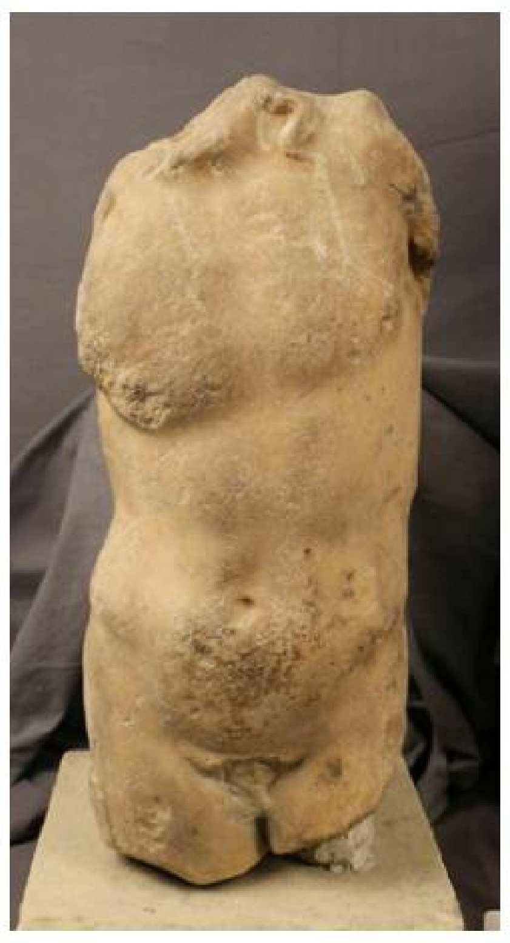


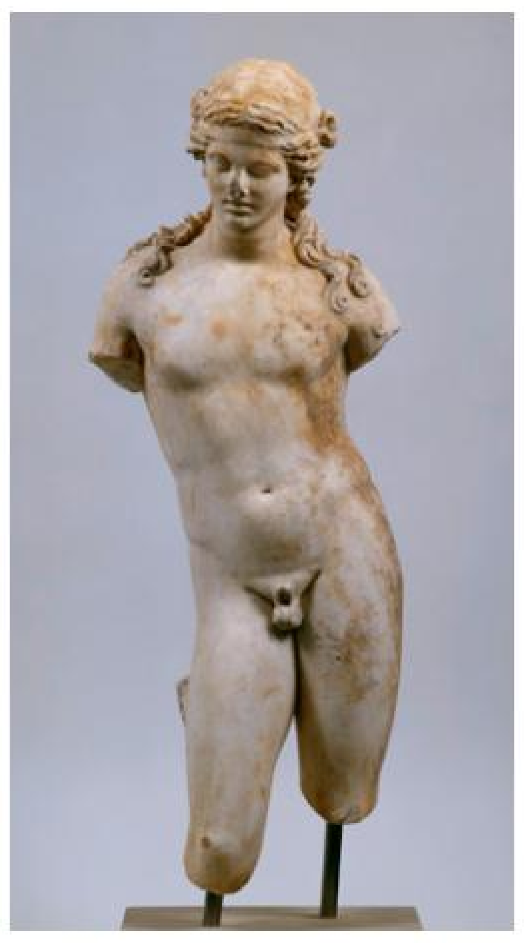
Ill. 1. Torso of Dionysus, Roman, 2nd century AD, marble, H.: 86 cm. National Public Museum, Cherchell, Algeria.

Ill. 2. Dionysus, Roman, 1st - 2nd century AD, marble, H.: 170.5 cm. Staatliche Museen, Antikensammlung, Berlin.

Ill. 3. Torso of Dionysus, Roman, 1st - 2nd century AD, marble, H.: 15.8 cm. Thorvaldsen's Museum, Copenhagen, Denmark.





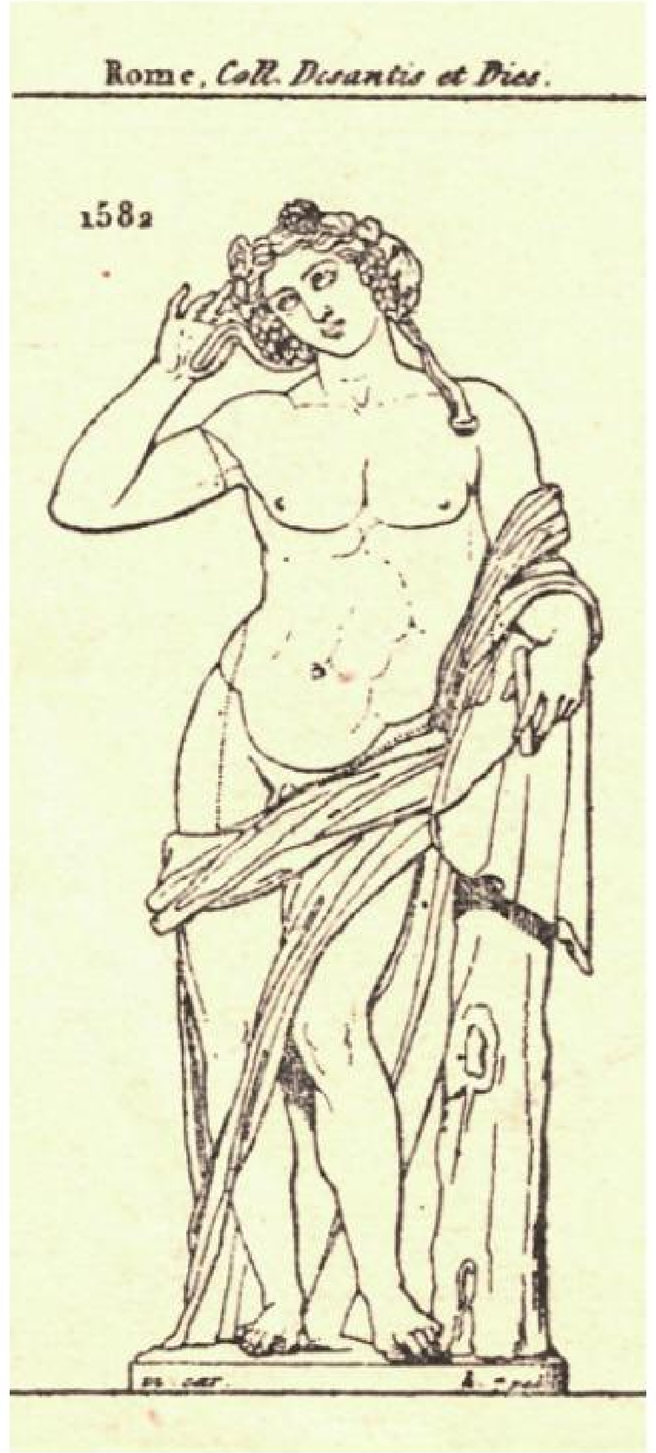


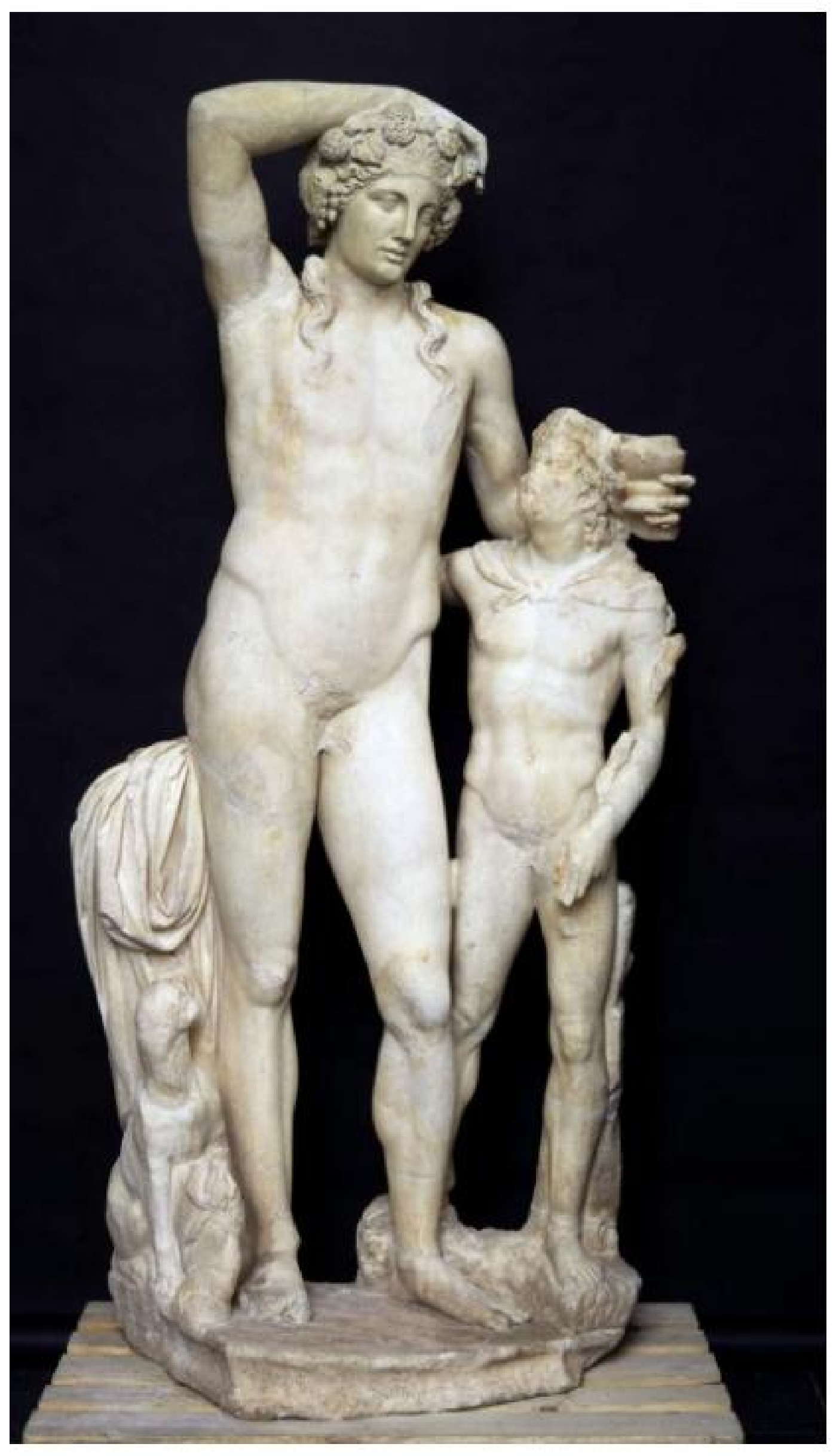
Ill. 4. Dionysus and Ampelos, Roman, 1st - 2nd century AD, marble, H.: 155 cm. Galleria degli Uffizi, Florence, inv. no. 1914 n. 241.

Ill. 5. Torso of a deity (Dionysus?), Roman, late 1st century, marble, H.: 66 cm. Musée du Louvre, Paris, inv. no. MNB 692.

Ill. 6. Dionysus, Roman, early 1st century BC, marble, H.: 72 cm. Antikensammlung, Berlin, inv. no. SK 85.

It shows a young god with an athletic physique resting his weight on his extended right leg, right arm folded, his hand grasping a lock of hair falling from his bun, his head crowned with vegetation and his body partly hidden by a drapery that rests across the crook of his left elbow. In the same drawing, two locks of hair seem to escape his bun, falling one on either side of his neck, exactly as in the Berlin example (ill. 8). The god grasps the right lock, while the left falls along his collarbone. A restoration mark can be seen on the left collarbone of our torso – it could actually show where that lock once lay. An attentive observation of the drawing reveals dotted lines that correspond exactly to the breaks and restorations of our torso, indicating that our magnificent torso of Dionysus and the sculpture in the drawing are unquestionably one and the same.

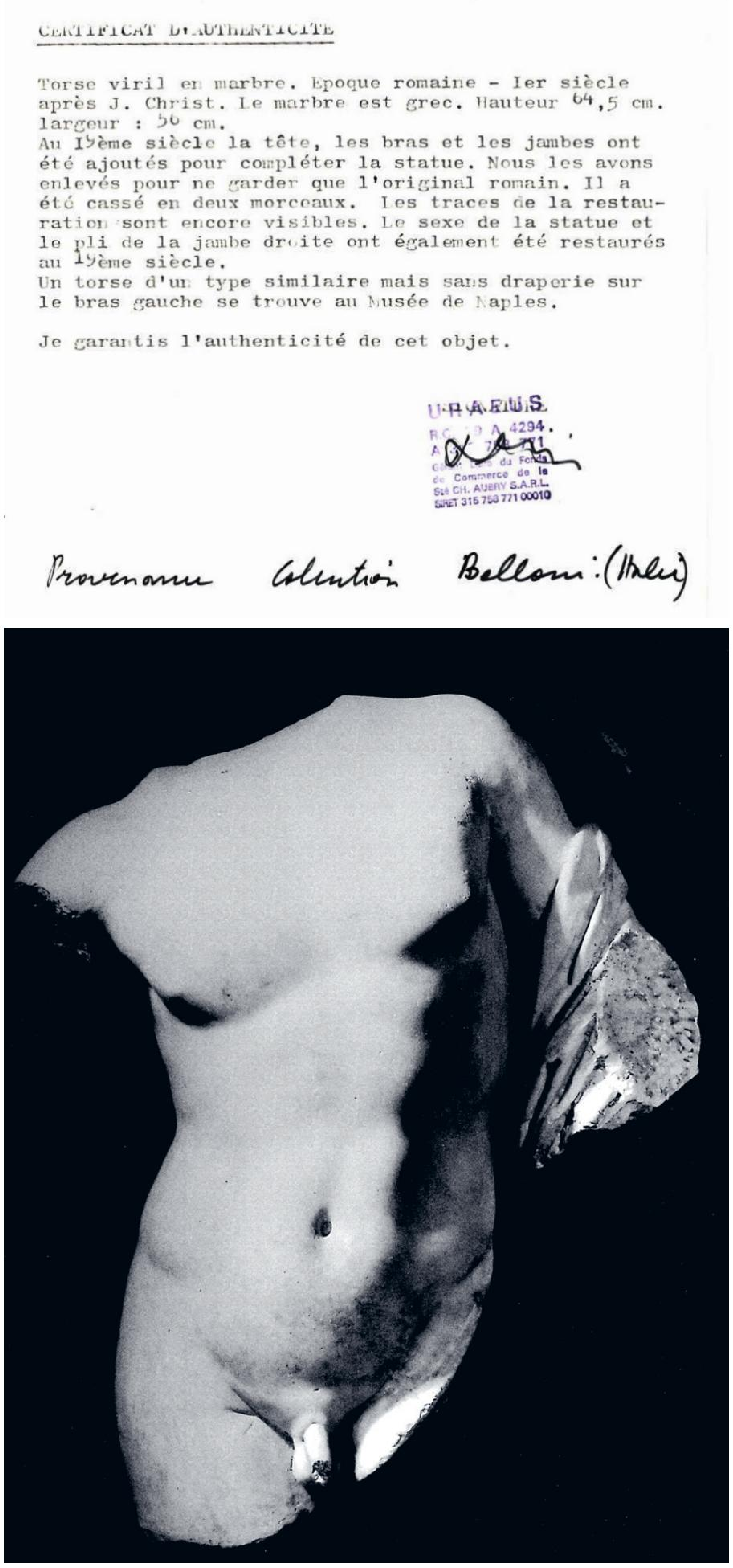

Rome, Coll. Desantis et Pies.
1582



Ill. 7. Drawing representing our Dionysus in the De Sanctis collection in S. Reinach, *Répertoire de la statuaire grecque et romaine*, Vol. 1, Paris, Ed. Ernest Ledoux, 1906, p. 376.

Ill. 8. Group of Dionysus and a satyr, Roman, 2nd century AD, marble, H.: 230 cm. Antikensammlung, Berlin.

The harmonious proportions of this superb sculpture are enhanced by the use of marble, the quintessential material of Antiquity, which, through its hardness, makes the figure's anatomy appear very lifelike, and, through its polish, extremely refined. Some traces of tools and concretions are also visible on the rock, showing the passing of time. They are an integral part of the work's history and the way it made its way to us. While the vast majority of ancient Greek sculptures were made of bronze, we currently know of only a few examples. However, those models became widely known through marble Roman copies such as our torso of a young Dionysus.



CERTIFICAT D'AUTHENTICITE

Torse viril en marbre. Epoque romaine - Ier siècle après J. Christ. Le marbre est grec. Hauteur 64,5 cm. largeur : 56 cm.
Au 19ème siècle la tête, les bras et les jambes ont été ajoutés pour compléter la statue. Nous les avons enlevés pour ne garder que l'original romain. Il a été cassé en deux morceaux. Les traces de la restauration sont encore visibles. Le sexe de la statue et le pli de la jambe droite ont également été restaurés au 19ème siècle.
Un torse d'un type similaire mais sans draperie sur le bras gauche se trouve au Musée de Naples.

Je garantis l'authenticité de cet objet.

URAEUS
R.C. [illegible] A 4294.
[illegible] du Fonds de Commerce de la Sté CH. AUBRY S.A.R.L.
SIRET 315 750 771 00010

Provenance Collection Belloni : (Italie)

Ill. 9. Certificate from Galerie Uraeus and an old photograph that accompanied it, 1960s.

This superb torso probably belonged to a European private collector in the 18th or 19th century, given the restoration techniques that were used. The fact Salomon Reinach mentioned that it was in Rome in the Francesco De Sanctis collection in 1916 supports that hypothesis. De Sanctis, a sculptor who was active in around 1800, had a workshop in Via dei Greci with the sculptor Annibale Malatesta. Our torso then joined the Belloni collection in Italy, before being acquired from the Parisian Galerie Uraeus (ill. 9) by the Greek American collector and trader Alexandre Iolas (1908-1987 - ill. 10) in the 1960s. He then gave it to André Mourgues (Ill. 11), his partner and collaborator. Born in Egypt, Iolas was a collector who was passionate about ancient Greek and Egyptian objects and modern art. In 1948, he opened the Hugo Gallery in New York and, later, a second gallery in Paris. He was one of the first gallerists to exhibit artists such as Andy Warhol, Max Ernst and René Magritte, to mention only a few.

Ill. 10. Alexandre Iolas (1908-1987).
Ill. 11. André Mourgues, photographed by Andy Warhol, March 1972.

# KORE

## ROMAN, 1ST CENTURY BC - 1ST CENTURY AD

MARBLE

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HEIGHT: 37 CM. WIDTH: 21 CM. DEPTH: 11 CM.

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PROVENANCE:
ON THE SWISS ART MARKET SINCE THE LATE 1960S.
SOLD BY SOTHEBY'S LONDON, "EGYPTIAN, WESTERN ASIATIC, GREEK, ETRUSCAN AND ROMAN ANTIQUITIES", 1 JULY 1969, LOT 119.
FORMERLY IN AN ENGLISH PRIVATE COLLECTION.
PRIVATE COLLECTION OF HELMUT GERNSHEIM (1913-1995), LONDON AND LUGANO.
SOLD BY FISCHER AUCTIONS, LUCERNE, 12 JUNE 2013, LOT 4,081.
THEN IN THE COLLECTION OF DR SYLVIA LEGRAIN-GERSCHWYLER (1936-2022), WABERN, SWITZERLAND.

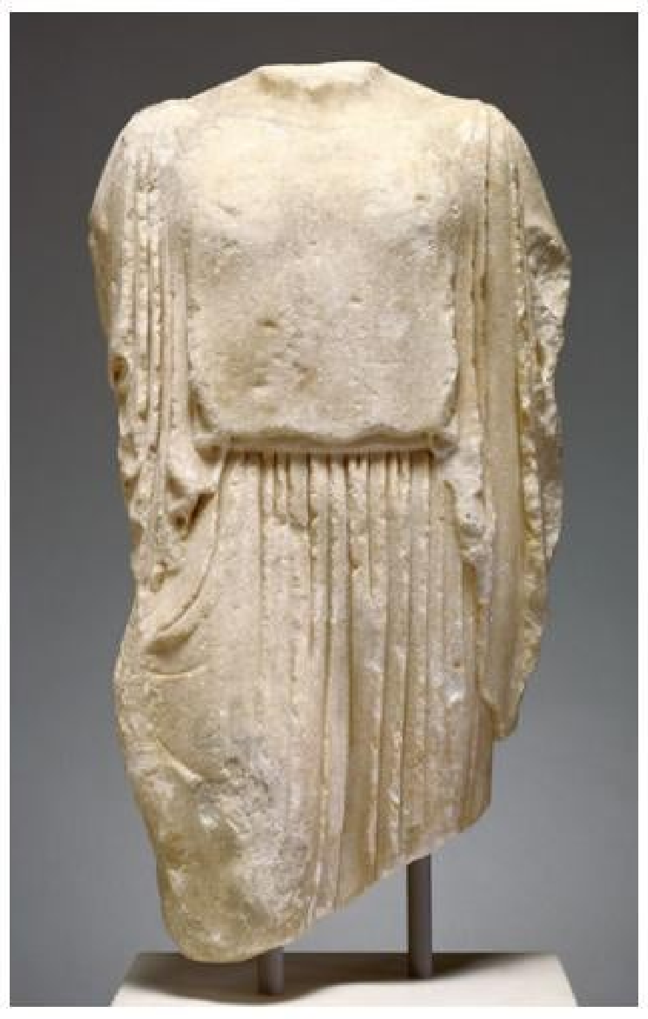
This elegant marble sculpture represents a standing feminine figure, sculpted from the front. All the complexity of the work resides in the drapery clothing our young woman, known as a *peplos*. This mantle, made of a rectangular piece of wool pinned at the shoulders and belted, lies over a lighter tunic called a *chiton*. The round neckline leaves the nape of her neck uncovered, while a thicker trim delimits the *peplos*, which is itself made up of two layers. The first covers her chest, then separates on either side of her hips, falling vertically at the back. A belt, which marks the waist of our young woman, is visible over her lower abdomen, revealing a second layer that subtly covers her legs. Over the central part of her torso, a multitude of horizontal and U shaped folds are deeply carved and discreetly hint at the small chest of our young woman. Other graduated, vertical folds fall to cover her hips on either side. Each hollow formed within those folds was individually sculpted, creating a superposition of material that looks very realistic.

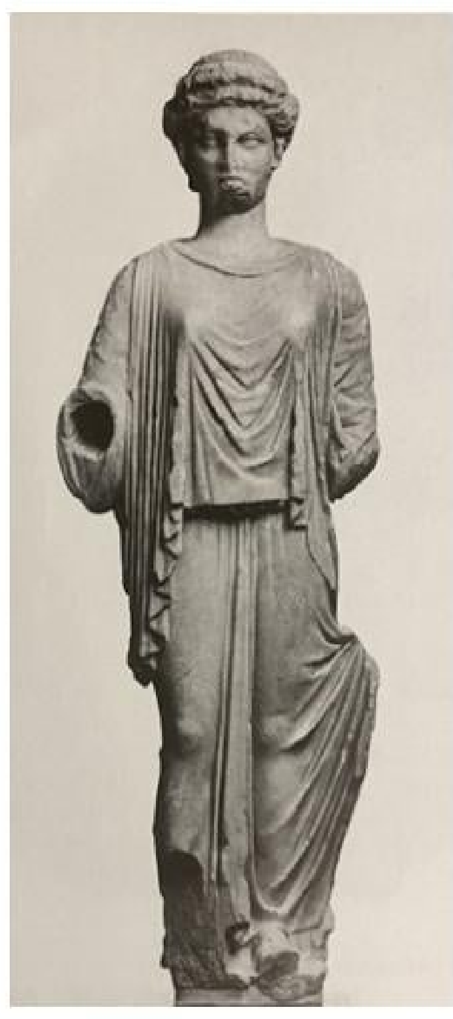
The second layer of fabric covering her legs is more plainly sculpted. A deep central fold is framed by simply carved vertical lines, showing the different thicknesses of fabric. Her legs are thus subtly visible beneath the drapery, her right leg slightly bent in such a way that her knee delicately stands out. Her extended left leg is covered with diagonal folds. Originally, our young woman was grabbing a piece of fabric in her left hand, pulling the fabric away from her leg in a movement that the artist was able to recreate in the stone in a spectacular fashion. Her right arm, fragmentary from the elbow, was initially held horizontally, and her hand probably held an offering. The sleeves are secured by pins that are still visible on the upper parts of her arms. Here, too, the artist magnificently recreated the impression of material, as the fabric looks tightened over the arms and features a series of delicately carved folds.

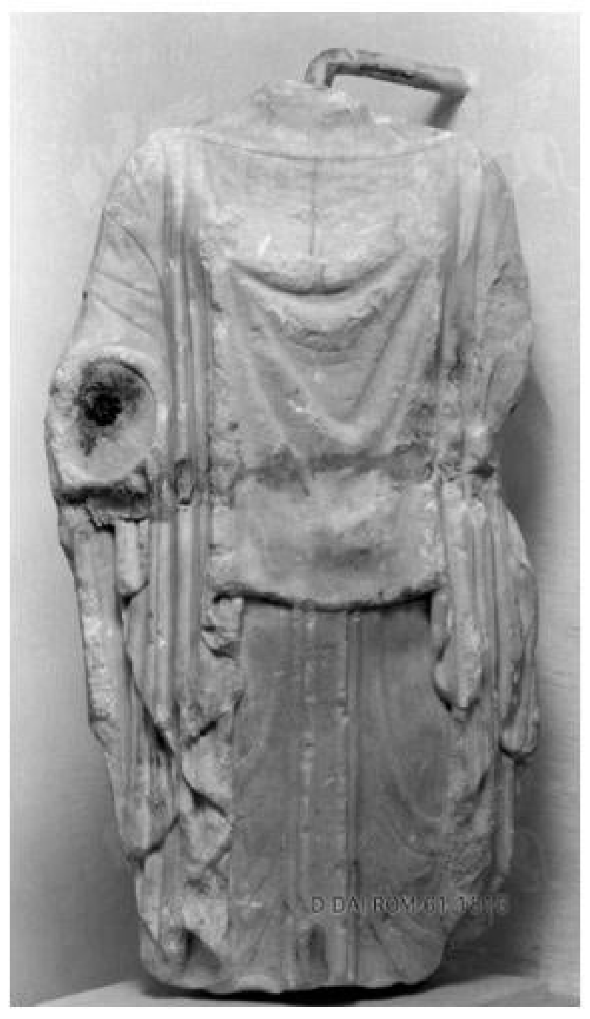
The back of our sculpture is a little less detailed. The different layers of the peplos overlay each other and the delicate folds of the drapery are more discreetly represented. Finally, in the upper part, there is still a lock of hair that lies along her nape.

All the elegance of our young woman is thus encapsulated in the detail of the drapery, as well as in the gorgeous patina colouring our marble. The few traces of concretions that are still visible and the soft brown hues of the stone show the effects of time on the material and give our work a unique aura.

From an iconographic standpoint, our feminine figure is a kore. Meaning "young girl" in Greek, the korai were originally Greek sculptures from the Archaic period that appeared in around the 7th to the 5th century BC. Generally used as votive objects placed in sanctuaries or marking the location of tombs, korai were always represented standing, legs close together, wearing a *peplos* or *himation* that completely hid their bodies and gave them a very stylised appearance. There is a truly lovely example dating from the 5th century BC conserved in Los Angeles (ill. 1). Their masculine counterparts are the kourai, young men represented in a hieratic position, arms held along their sides and one leg forward.



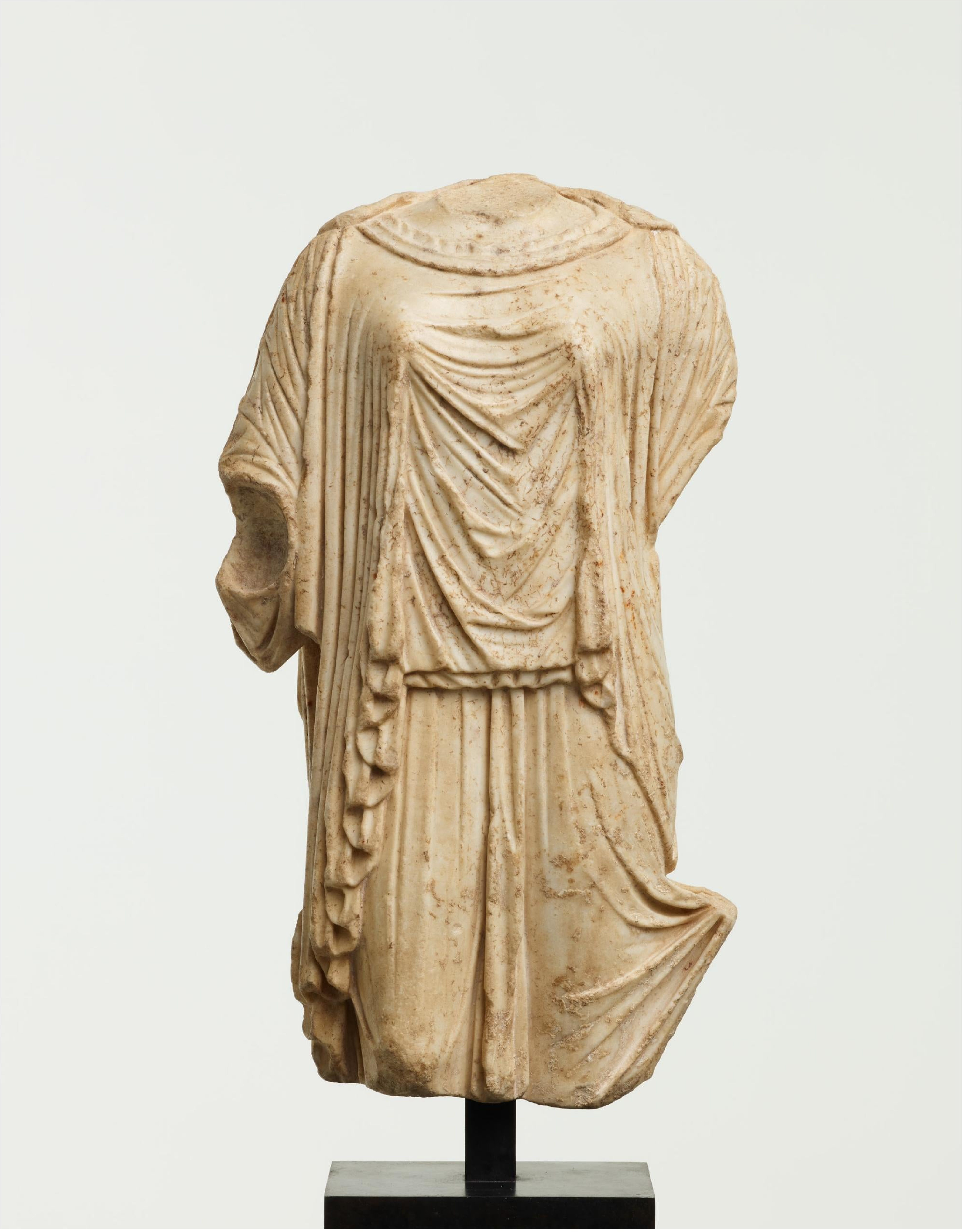


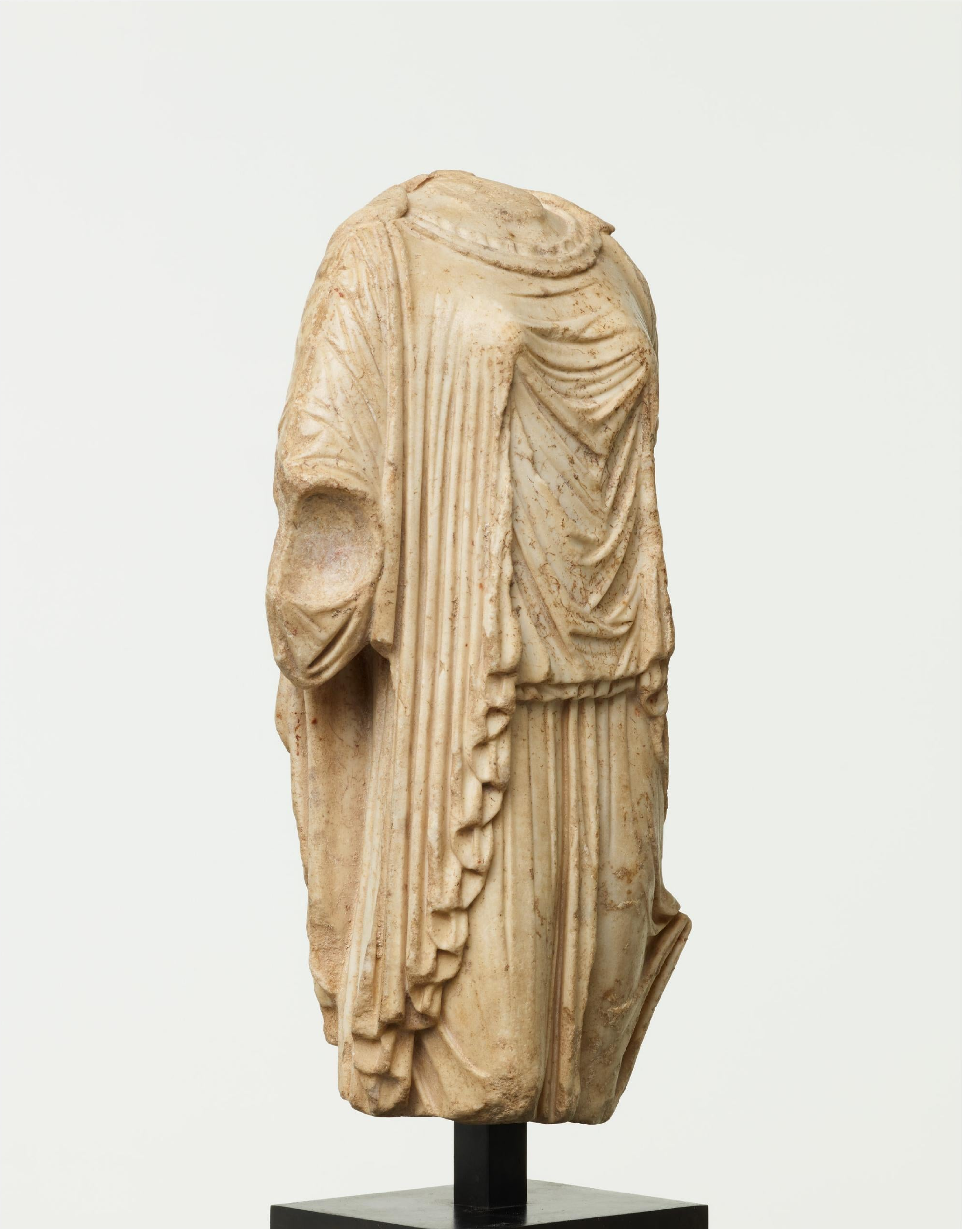


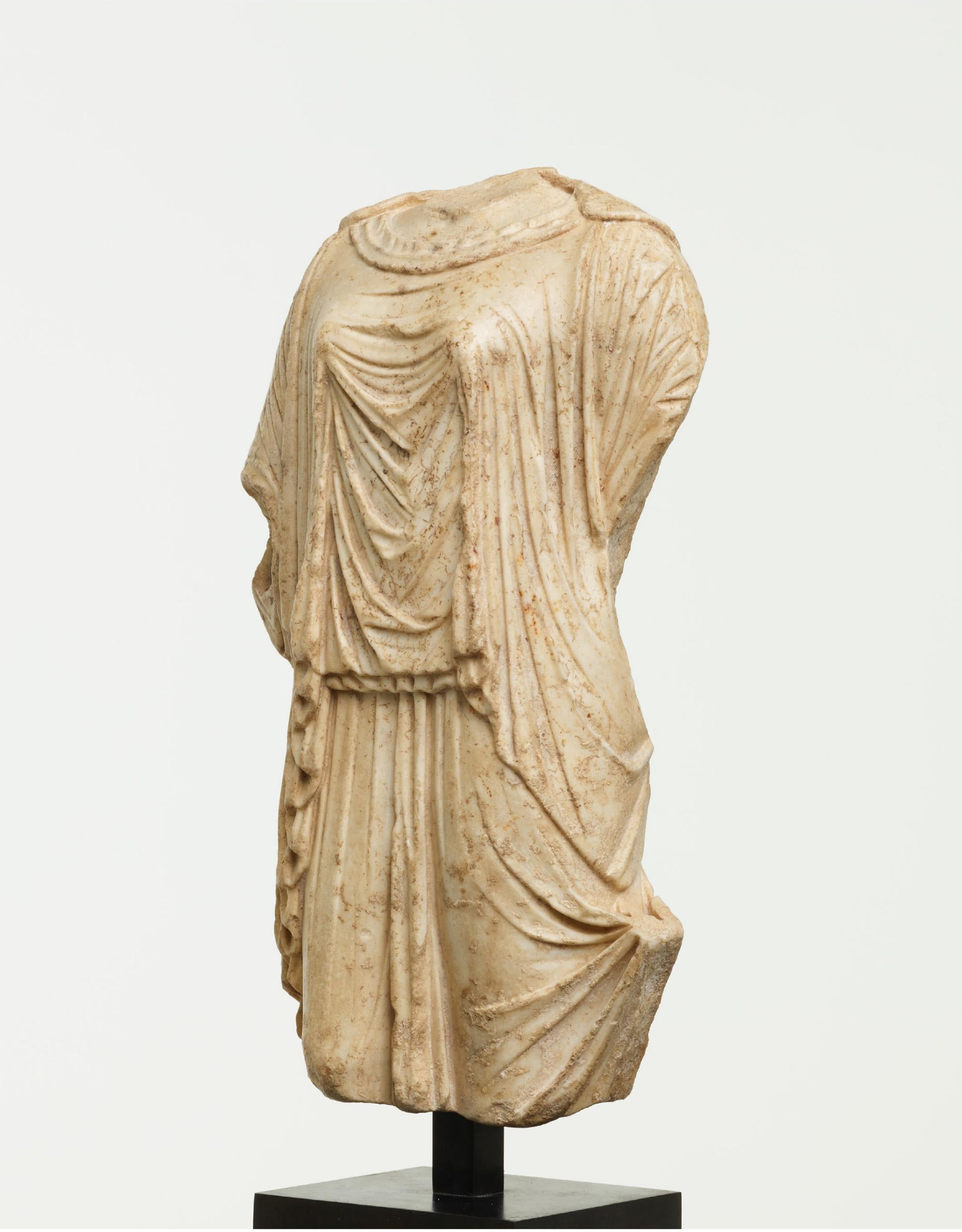
Ill. 1. Kore (The Elgin Kore), Greek, *circa* 475 BC, marble, H.: 71 cm. Getty Villa Museum, Los Angeles, inv. no. 70.AA.114.
Ill. 2. Statuette of a Kore, Roman, 1st century AD, marble, H.: 64.5 cm. Ny Carlsberg Glyptotek, Copenhagen, inv. no. 443.
Ill. 3. Kore, Roman, 1st century BC – 1st century AD, marble, H.: 45 cm. From Leptis Magna, Libya, National Museum, Tripoli.

This sculptural typology, initially very stylised and then increasingly naturalistic, thrived in that period, showing the evolution of sculptors' technical mastery and the tastes of the patrons.

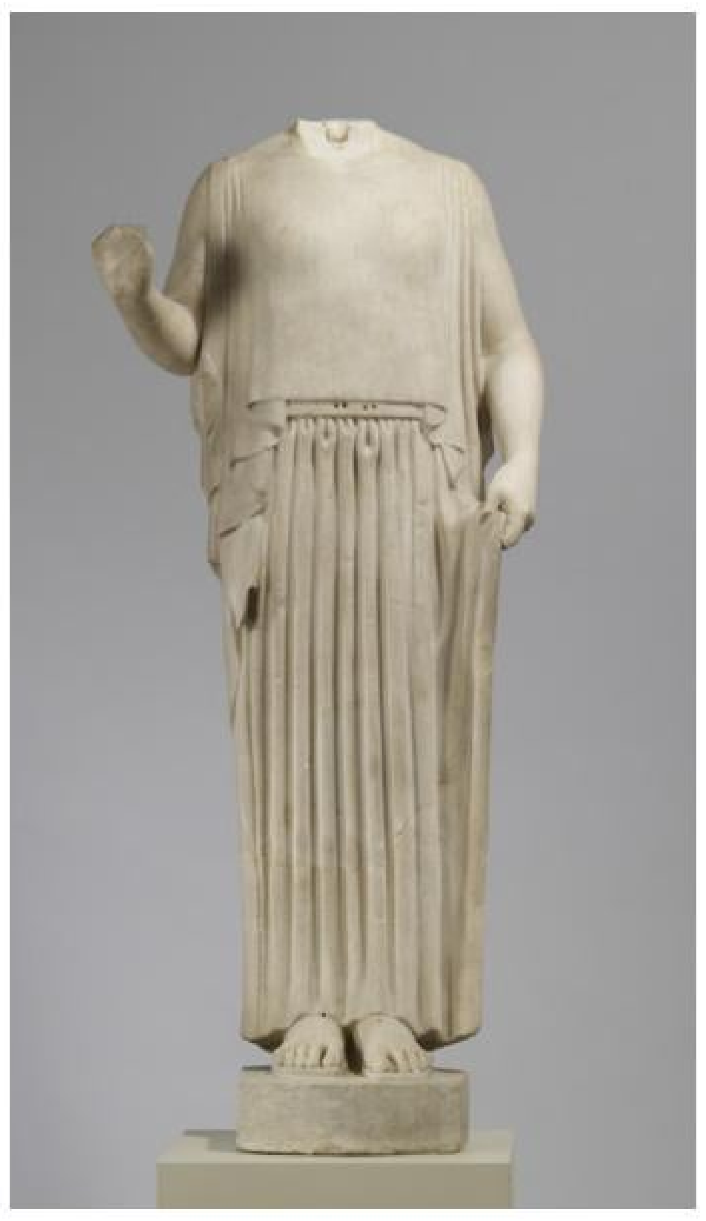
This style of representation then endured until the Roman era, with the emergence, from the 1st century BC, of many 'archaistic' works that

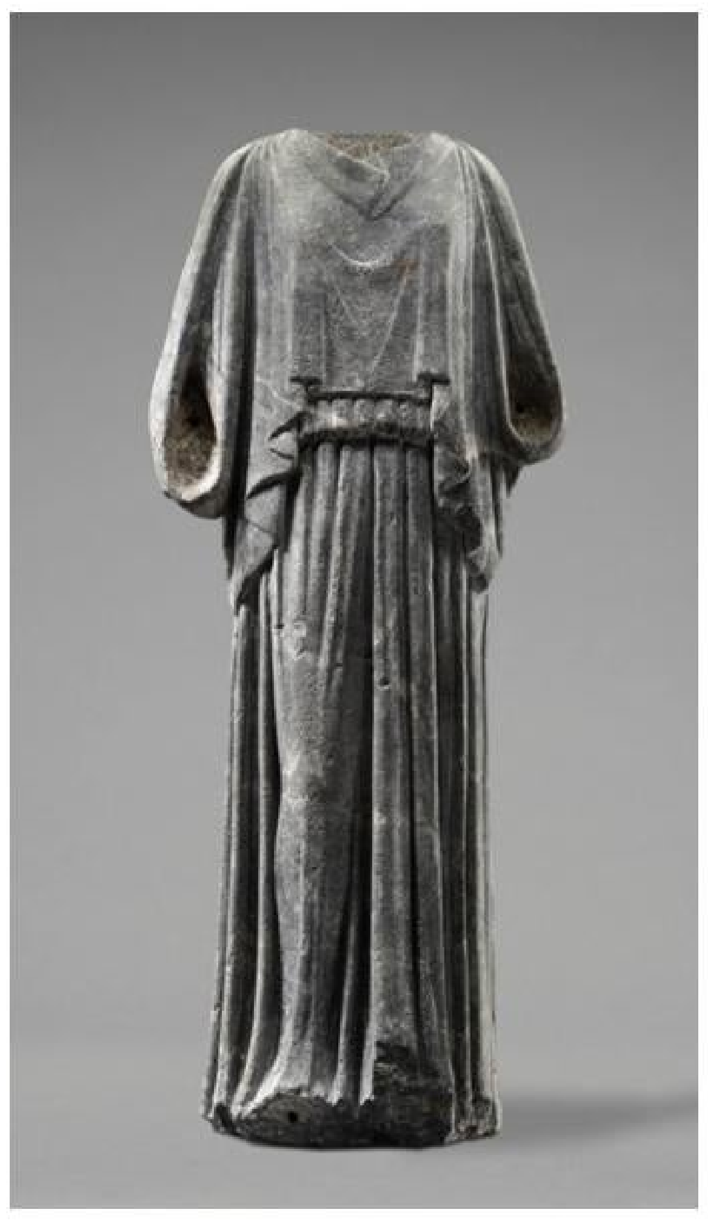






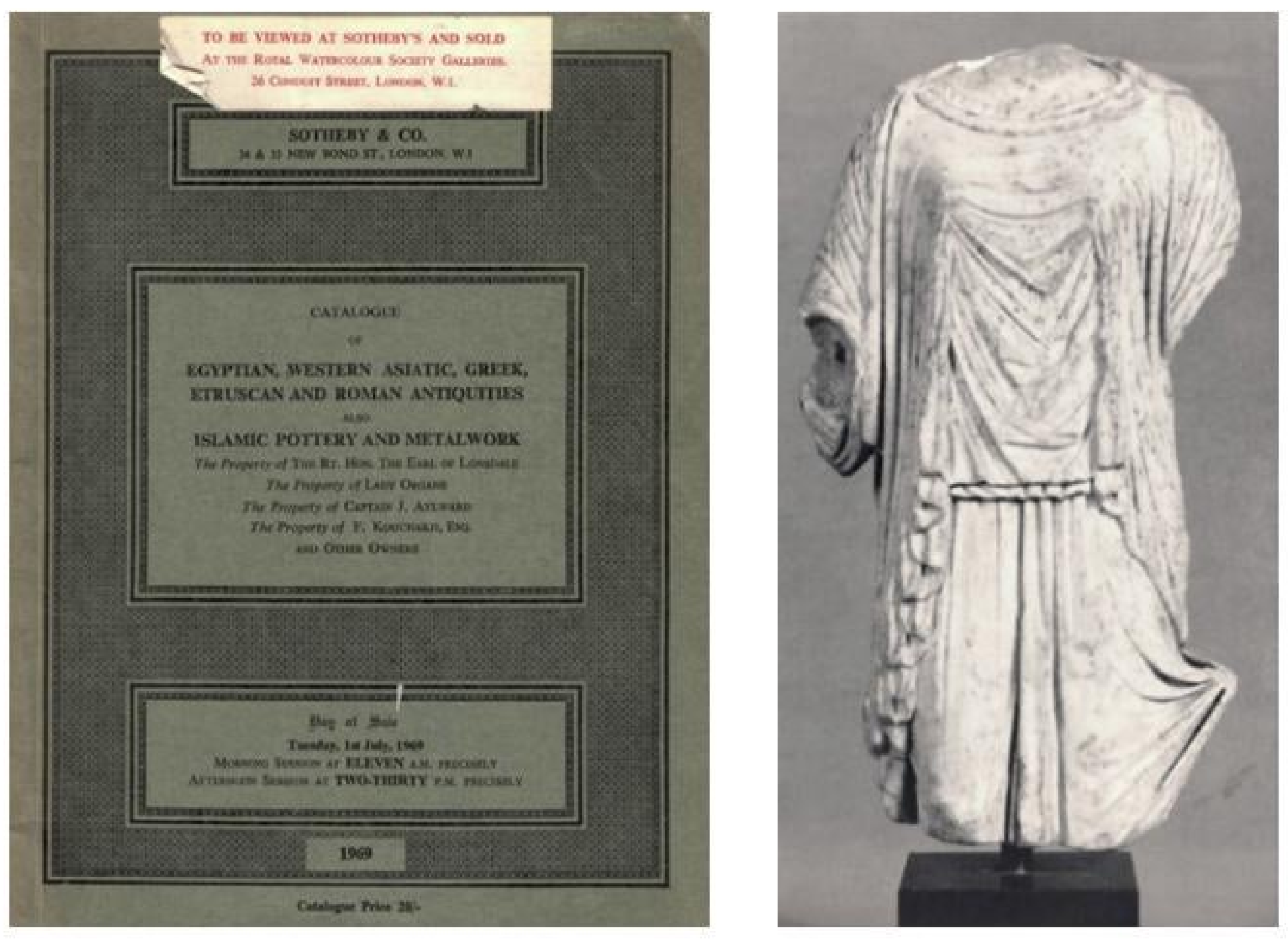
adopted the codes of Greek statuary, including the korai. Our sculpture is a perfect example of that blend of styles: the posture, the very stylised appearance and the body that is practically invisible beneath the drapery all tie our young woman to the art of the Archaic period. However, the style of Roman artists can be seen in the sculpture of the drapery, characteristic of works from the 1st century BC to the 1st century AD. The closest examples to our sculpture are two sculptures conserved in Copenhagen and Tripoli (ill. 2-3). More broadly speaking, in that period, various statues depicting women in *peplos* were sculpted, with more or less elaborate draperies, again copying Archaic Greek models, as exemplified by two gorgeous sculptures, one from the Hellenistic period and the other Roman, conserved in Baltimore and Los Angeles (ill. 4-5). Our sculpture thus perfectly exemplifies Roman artists' reinterpretation of Archaic art.





Ill. 4. Woman "Peplophoros", Greek, 1st century BC, marble, H.: 123 cm. The Walters Art Museum, Baltimore, inv. no. 23.87.
Ill. 5. Peplophoros, Roman, 25 BC – AD 125, black stone, H.: 93.5 cm. Getty Villa Museum, Los Angeles, inv. no. 73.AA.4.

The provenance of our kore can be traced to the end of the 1960s, when it was sold by Sotheby's (ill. 6). It then joined an English private collection and was ultimately acquired by the photographer Helmut Gernsheim (1913-1995). An art historian and great collector, he was notably famous for having discovered the oldest existing photograph. Born in Germany, he lived his life between the United Kingdom and Switzerland. As a true art enthusiast, his collection was made up of photographs, African art and some ancient sculptures, including our kore (ill. 7). It was sold in 2013, before finally ending up in the collection of Dr Sylvia Legrain Gerschwyler (1936-2022). The neurosurgeon and her husband, who both had a passion for art, collected many miniatures, books of hours and paintings, as well as carefully selected ancient works.



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Day of Sale
Tuesday, 1st July, 1969
MORNING SESSION AT ELEVEN A.M. PRECISELY
AFTERNOON SESSION AT TWO-THIRTY P.M. PRECISELY

1969

Catalogue Price [illegible]

Ill. 6. Sotheby's London, 1 July 1969, lot 119.

Ill. 7. Helmut Gernsheim (1913-1995), Lugano, 1986.

# DOUBLE-SIDED TABLET

EGYPTIAN, OLD KINGDOM, PROBABLY DYNASTY V OR VI,
*CIRCA* 2500 - 2190 BC

LIMESTONE

| HEIGHT: 37 CM. | WIDTH: 24.5 CM. | DEPTH: 4.4 CM. |
|---|---|---|

PROVENANCE:
FORMERLY IN THE PRIVATE COLLECTION OF THE FRENCH
EGYPTOLOGIST ALEXANDRE VARILLE (1909-1951), LYON.
THEN IN THE COLLECTION OF THE ART DEALER CHARLES RATTON (1895-1986), PARIS.
FORMER PRIVATE COLLECTION OF THE ART DEALER GUY LADRIÈRE, PARIS.

This magnificent limestone relief, of truly exquisite craftsmanship, is decorated on both sides. The first depicts a man in profile sculpted in low relief. He is represented standing, shoulders facing the front, while the rest of his body is turned to the right. His face displays delicate features, with one large, almond-shaped eye accentuated with a thicker line representing kohl strokes. Similarly, his eyebrow is subtly incised, following the curve of the eye and stretching in an exaggerated manner to his temple. His nose is straight, the nostril forming quite a realistic little curve, while his mouth is characterised by full lips and carved corners.

His face is framed by a wig that completely covers his ear. The fringed hairpiece is etched with a multitude of small triangular locks aligned in several rows and falling to his shoulders. His neck is adorned with a *usekh* collar, a jewel that emerged during the Old Kingdom and was worn by the gods, kings and mortals. It consists of four rows of geometric motifs and a fifth wider row of more deeply etched triangular motifs, recreating, in stone, the coloured stone beads used to craft the adornment.

His shoulders are proportionately larger than the rest of his body, while his hips are narrower, as the artist sought to create a transition between the upper, front-facing part of the torso and the lower part shown in profile. His chest is devoid of any motif, enhanced only with a delicate navel. His arms display discreet biceps, while his large hands have long, thin fingers with subtly etched nails. His left arm is raised, holding a long cane, while his right arm lies along his body holding the *kherep* sceptre horizontally.

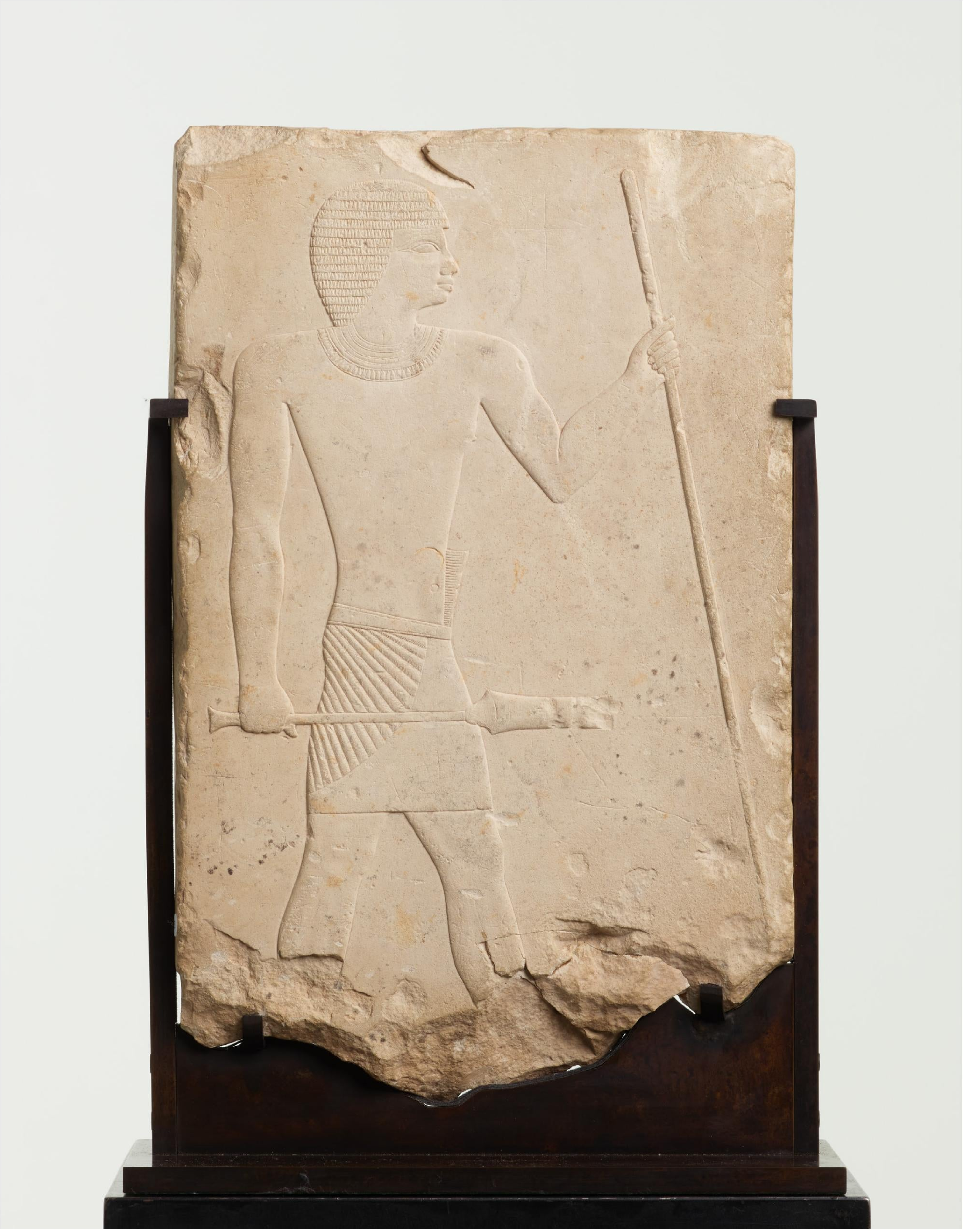
He is wearing a *shendyt*, a traditional linen loincloth that, in this case, ends just above his knees. Part of the garment is smooth, while another swathe is adorned with a multitude of folds. His waist is emphasised by a wide belt, while a swathe of fabric, again pleated, is tucked up along his stomach in a stylised representation of the knot fastening the loincloth.

Finally, his legs are straight, one in front and the other slightly behind, the muscles and knees subtly etched, showing the artist's keen attention to detail.

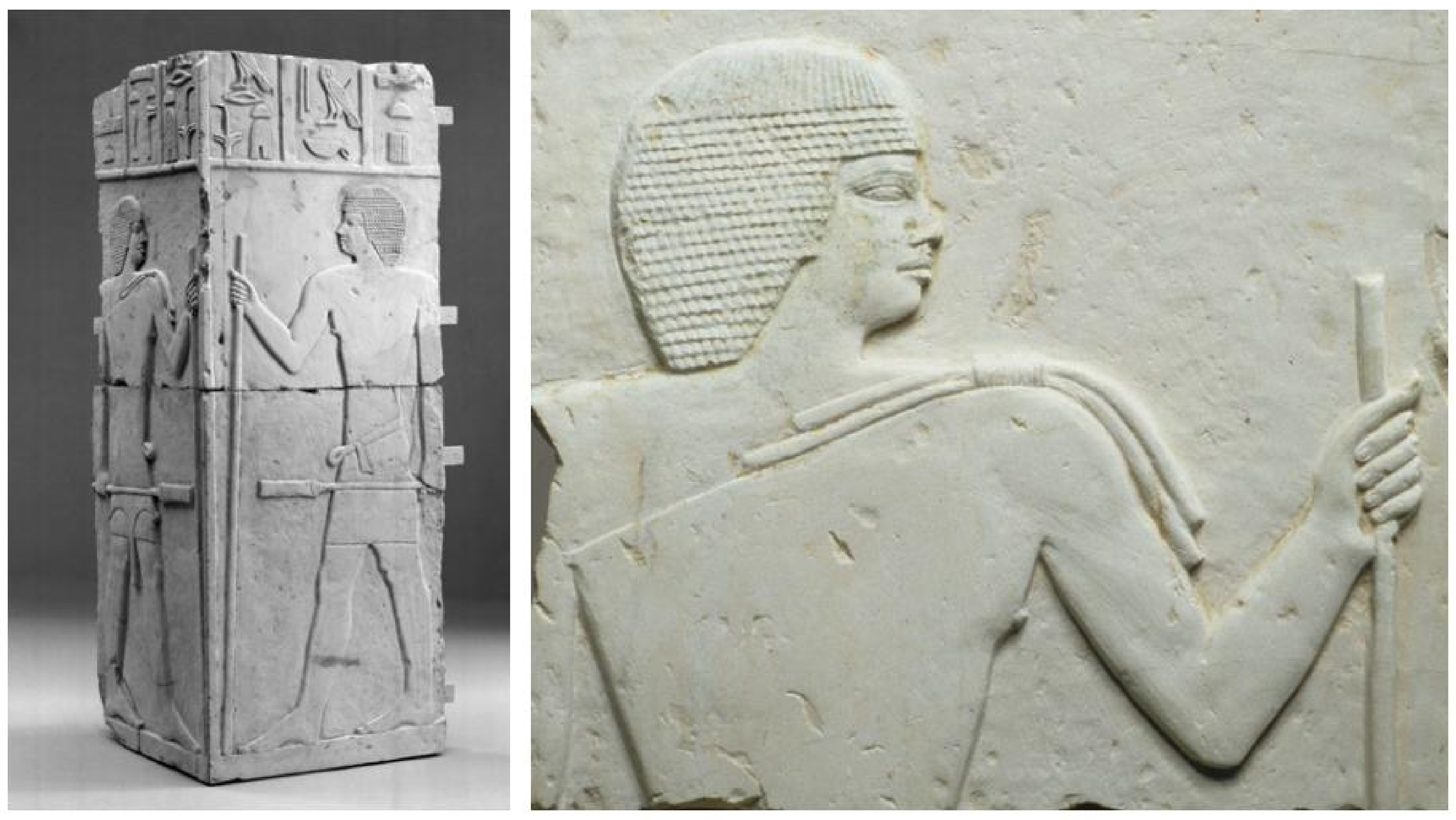
The second side of the relief depicts a half-man half-falcon figure whose outline is discreetly incised in the stone. It is probably Horus, one of the major deities of the Egyptian pantheon. The god is represented standing, walking towards the right. His head, which has the characteristics of a peregrine falcon, is turned to the left. Despite this rendering, which gives the impression the motif is only schematically etched, a great deal of attention was paid to the details of the animal's head. His round eye is surrounded by several shapes and lines representing feather motifs, while his sharp beak is very finely sculpted, perfectly recreating the falcon's anatomy. He is wearing a tripartite wig, the locks of which are stylistically represented with parallel lines. These are divided into three parts, one of which falls down his back and the others over his shoulders. Our god is bare-chested and is also wearing a usekh collar, although it seems only partly etched, and shendyt loincloth, which consists only of an incised outline. His arms are extended, and he is holding the was sceptre in his left hand while the right is missing. Besides the figure of the falcon-headed god, this side displays many abstract incisions that cover the entire surface.

Finally, the edges of the block of limestone also display many small sketches or simple incised lines. On one side, for instance, we can distinguish two hieroglyphs called "quail chicks" by Egyptologists, which, phonetically, correspond to the "w" or the "oo" sound. On the opposite edge, another hieroglyph shaped like an ellipsis could correspond to the "r" sound of the Egyptian alphabet. However, these elements do not form a coherent whole, as the artist simply seems to have used these surfaces to practise.

Our tablet, sculpted from limestone with delicate beige hues, is a very lovely example of the virtuosity of the artists of that time. The sculptor perfectly exhibited their skill at representing both a human figure in relief, with striking anatomical and stylistic details, and a figure simply depicted through an incised outline, the feathers and animal head of which are gorgeously executed.

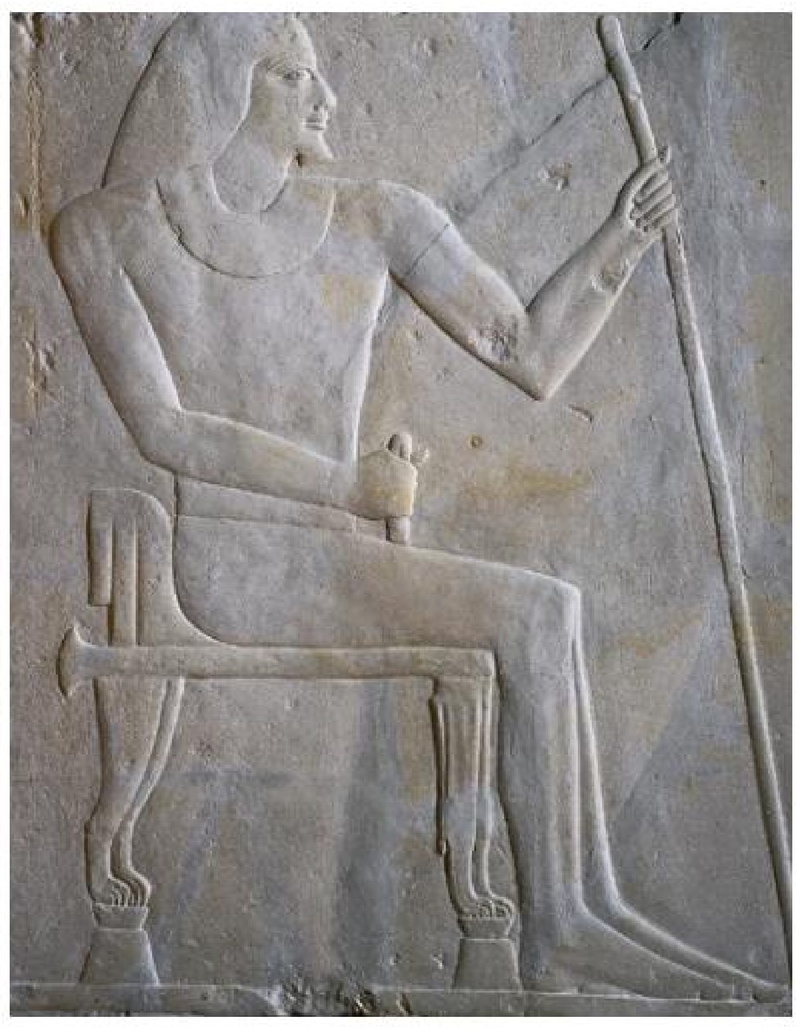


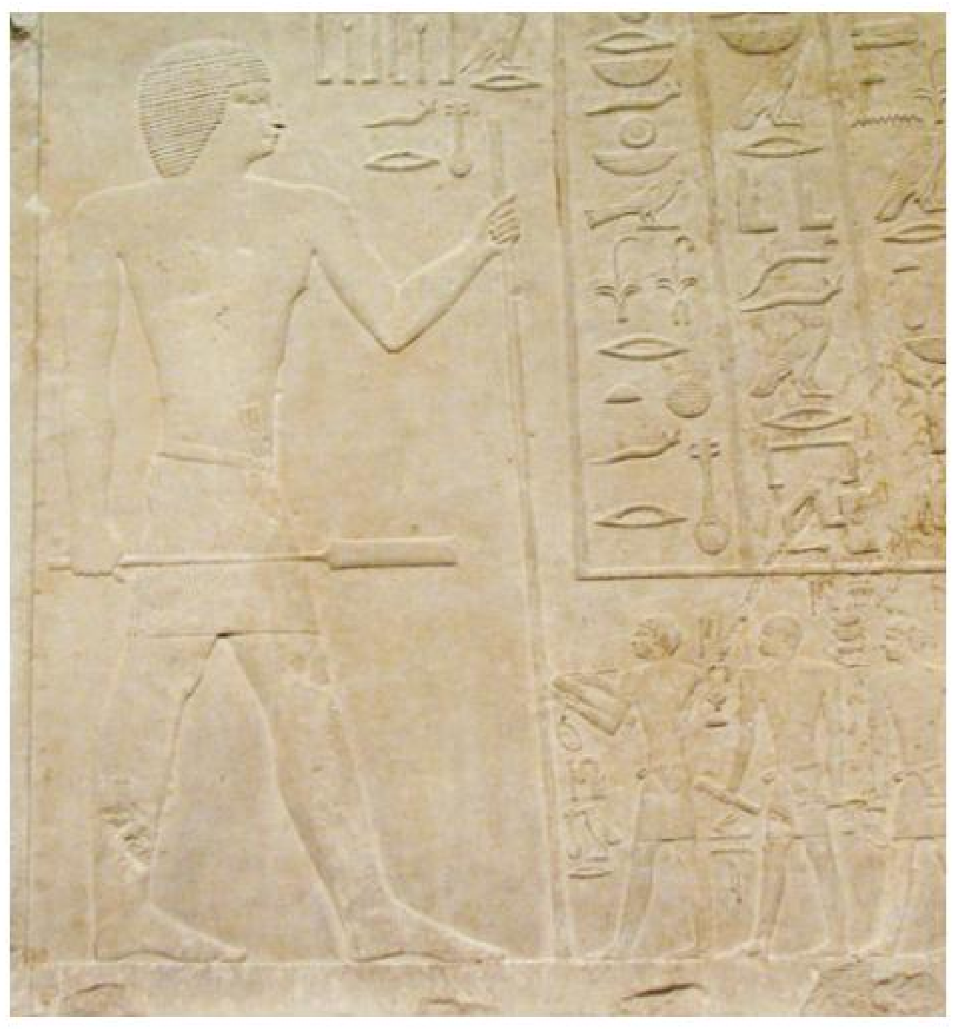
Stylistically, the way in which the figures, wig, garments and jewellery are represented are all characteristic of the art of the Old Kingdom. Three lovely examples of reliefs depicting high officials, priests and unidentified masculine figures that are currently conserved in Cleveland, New York and Boston thus display similarities, particularly in the representation of the fingers, hair and faces (ill. 1-3). Considered the golden age of pharaonic art, the Old Kingdom saw the establishment of a repertory of shapes associated with strict artistic conventions. The period was marked by the simplicity of shapes and its art features eternally youthful figures with discreet muscles and exaggeratedly long hands, as well as reliefs that barely stand out from the background.



Ill. 1. Relief of Nyankhnesut Seated, Egyptian, Old Kingdom, Dynasty VI, ca 2647-2124 BC, limestone, H.: 99 cm. The Cleveland Museum of Art, Cleveland, inv. no. 1930.735.

The true function of our bas-relief is difficult to ascertain. The two sides were sculpted in different ways. The main side, perfectly finished, could be part of the decoration from a mastaba, a tomb housing a wealthy commoner's funerary chapel.



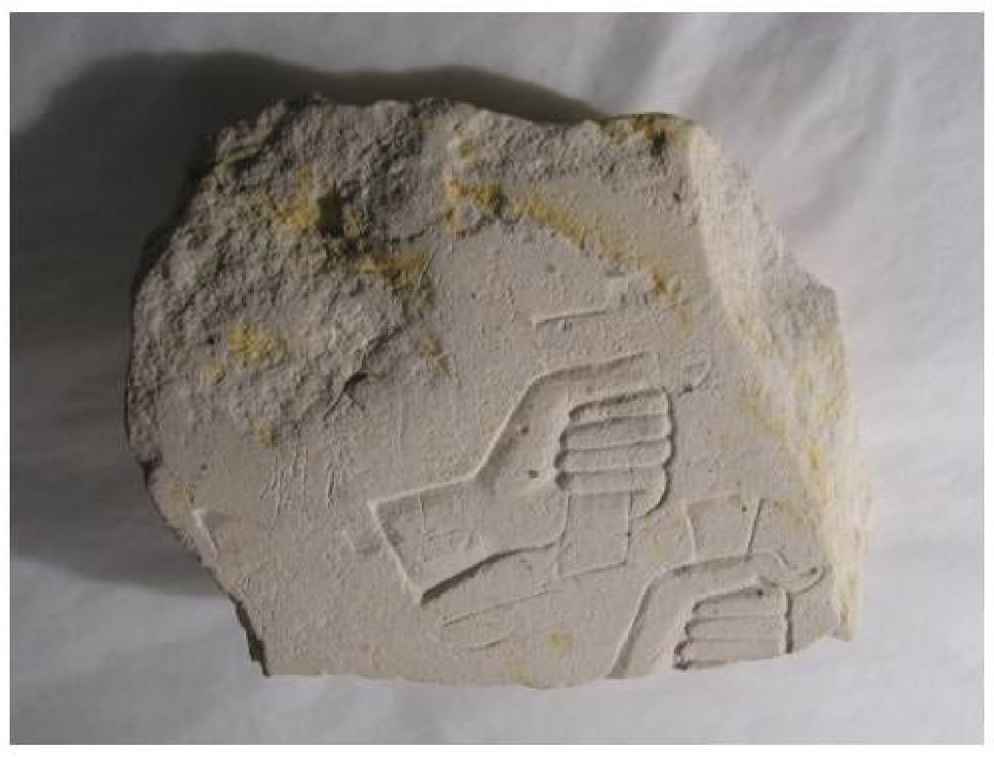


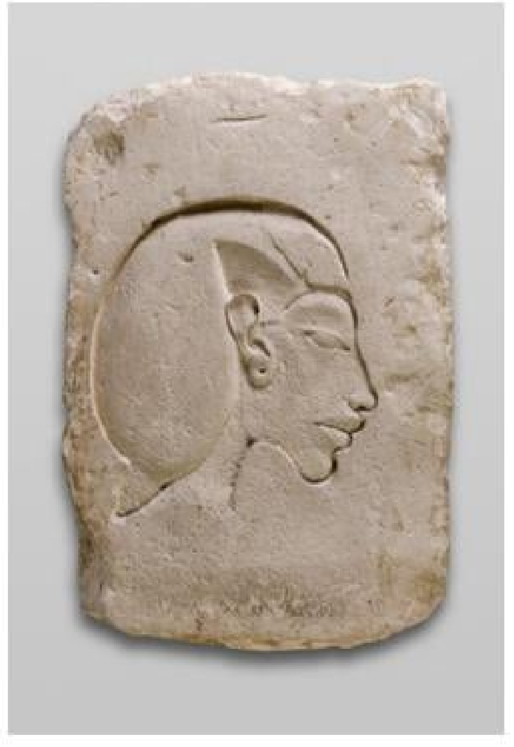
Ill. 2. Corner of niche from the tomb of Akhtihotep, Egyptian, Old Kingdom, Dynasty IV, limestone, H.: 96.5 cm. The Metropolitan Museum of Art, New York, inv. no. 58.123.

Ill. 3. Relief of Nofer, Egyptian, Dynasty IV, limestone, H.: 95 cm. Museum of Fine Arts, Boston, inv. no. 07.1002.

Mainly built during the Old Kingdom, mastaba tombs had sloping walls with sculpted decoration that would originally have been painted. These sculpted walls were crafted in workshops and then affixed to the structure. It is thus possible that the main side of our relief was actually part of the wall of a mastaba, perhaps never used as such, but taken up again and reused. The particularities of the second side are reminiscent of trial pieces, supports used by artisans to practise and improve their art, sometimes before carrying out the final version of their design. These works, produced in workshops, were generally small and made of soft stone such as limestone. Artisans also used these objects to train their pupils, as indicated by a very illustrative example conserved at the Louvre, which shows studies of sculpted hands and tool marks (ill. 4), and another in New York (ill. 5), or they could also serve as the support of a presentation for official orders, showcasing the artisan's ability and skill for potential patrons. Judging from the graffiti and motifs sketched on this side, which are definitely Egyptian and undoubtedly ancient, we may suppose that our relief was reused either in the Old Kingdom or at a later time.

Furthermore, the examples of trial pieces dating from the Old Kingdom are very rare, attesting to the exceptional nature of our object.





Ill. 4. Sculptor's Model, Egyptian, New Kingdom, Dynasty XVIII, limestone, H.: 10 cm. Musée du Louvre, Paris, inv. no. E11626.

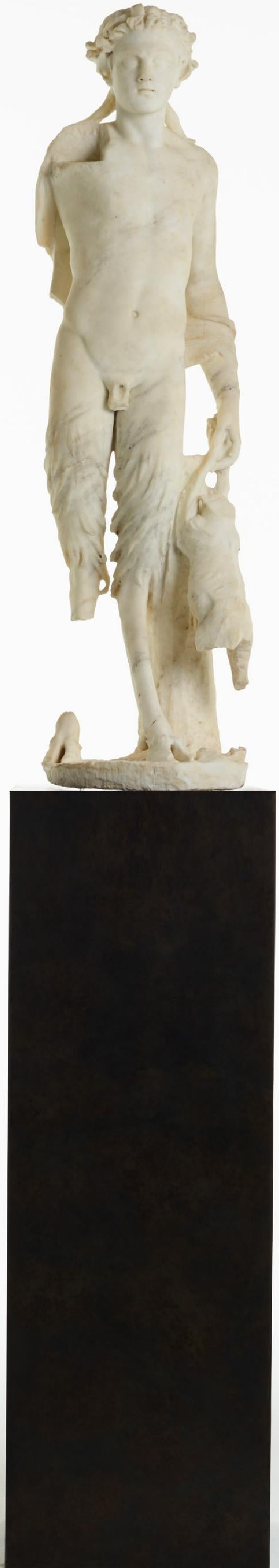
Ill. 5. Trial Piece with Relief of Head of Akhenaten, Egyptian, New Kingdom, Amarna period, Dynasty XVIII, limestone, H.: 35 cm. The Metropolitan Museum of Art, inv. no. 66.99.40.

Elegant and very delicate, our double-sided relief has a particularly interesting provenance. It belonged to the renowned Egyptologist Alexandre Varille (1909-1951 – ill. 6). Born in Lyon, he was a member of the École française du Caire and then the Institut français d'archéologie oriental from 1933 to 1943. During that time, he participated in many digs, including in Medamud, Karnak and Saqqara, while also amassing a very lovely art collection, of which our relief is a gorgeous testament.

It was then added to the collection of the famous art dealer Charles Ratton (1895-1986) – ill. 7), who specialised in so-called "primitive" art and was also a great art connoisseur, amassing an eclectic collection that included African art, ancient Egyptian works and art brut pieces. Moreover, he mingled with famous artists such as Dubuffet, Éluard, Breton, Picasso and Dalí, as well as the greatest collectors of the time, including Jacob Epstein and Helena Rubinstein. Our relief remained in that prestigious collection until Mr Ratton's death in 1986.

Ill. 6. Alexandre Varille (1909-1951).

Ill. 7 Charles Ratton (1895-1986).



# YOUNG PAN

ROMAN, 1ST CENTURY BC - 1ST CENTURY AD

MARBLE

RESTORATIONS FROM THE 18TH OR 19TH CENTURY

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HEIGHT: 104 CM. WIDTH: 28 CM. DEPTH: 16 CM.

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PROVENANCE:
IN A EUROPEAN COLLECTION FROM THE 18TH OR 19TH CENTURY,
BASED ON THE RESTORATION TECHNIQUES.
IN AN ENGLISH PRIVATE COLLECTION FROM THE BEGINNING OF THE 20TH CENTURY.
THEN IN A FRENCH COLLECTION FOR OVER 20 YEARS.

This surprising sculpture represents the young demigod Pan, a hybrid creature from Greek mythology, later widely adopted by the Romans.

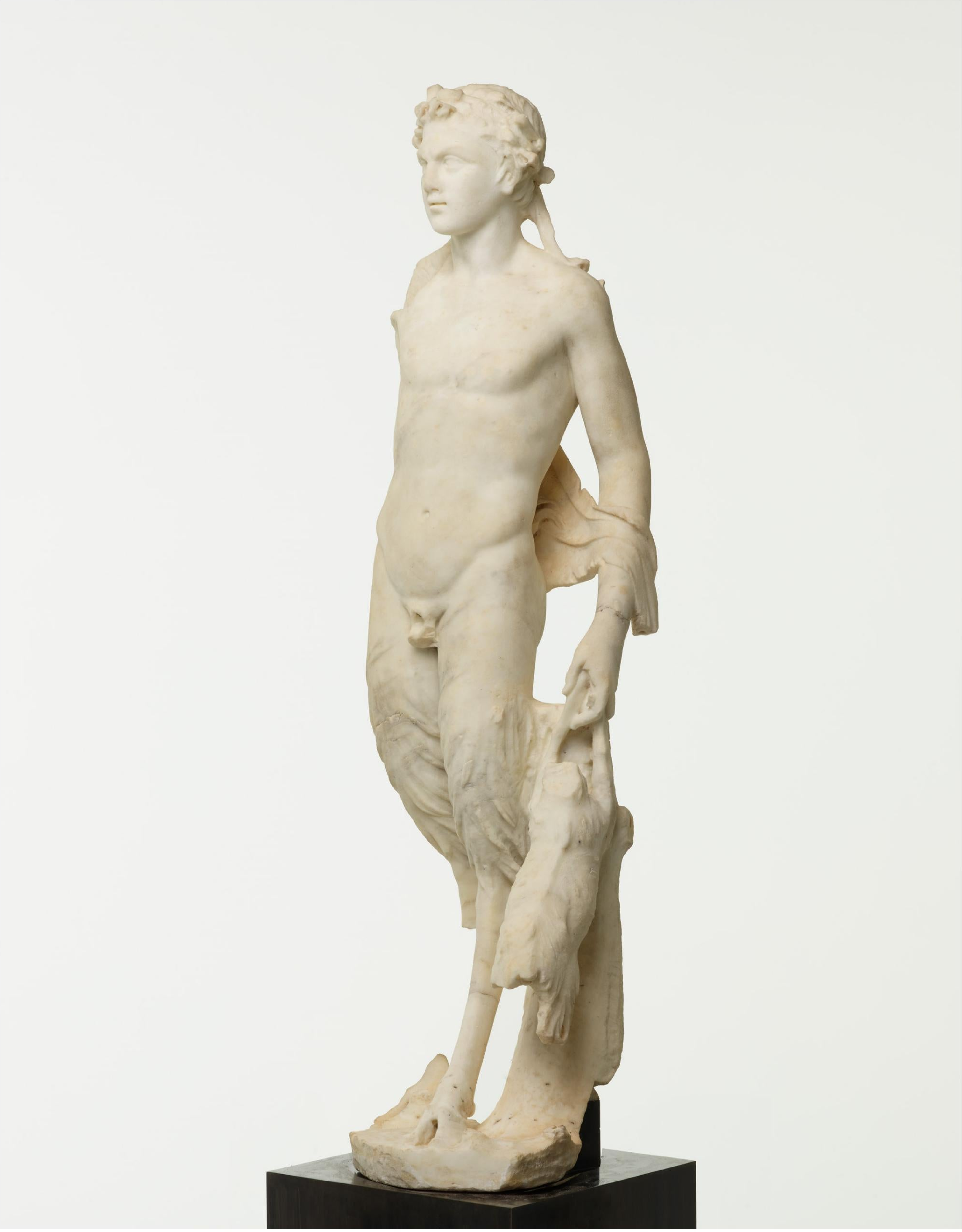
Our young demigod is upright, leaning against a tree trunk, body slightly twisted. His youthful face displays a severe expression. His high forehead, marked by expression lines through shallow incisions, displays sharply arched, furrowed brow ridges, which surmount two large, almond-shaped eyes with distinctly sculpted upper eyelids. The lower eyelids are more subtle, almost faded, so they meld delicately into his cheekbones. The centres of his eyes are marked with slight hollows, outlining his pupils. His nose, large and straight, gives an impression of power. Under his very deeply carved nostrils, there is a slight dimple etched above his small mouth. His full lips, discreet but eroded, are parted and the space between them deeply carved, which gives our sculpture the appearance of life. Under his mouth, a dimple leads to a small, round chin. On either side of his face, large ears, portrayed in a naturalistic fashion, emerge from abundant, unruly hair. His curly locks are tangled in an untidy mass, as though tousled by the wind. At the front of his head, two fragmentary horns crown our young Pan, recalling his caprine nature. Amidst the mass of hair is a voluminous pine crown, held in place at the back by a knot from which two lengths of ribbon fall to stream over his shoulders. A horizontal element seems to serve as a clasp, each end adorned with a pinecone.

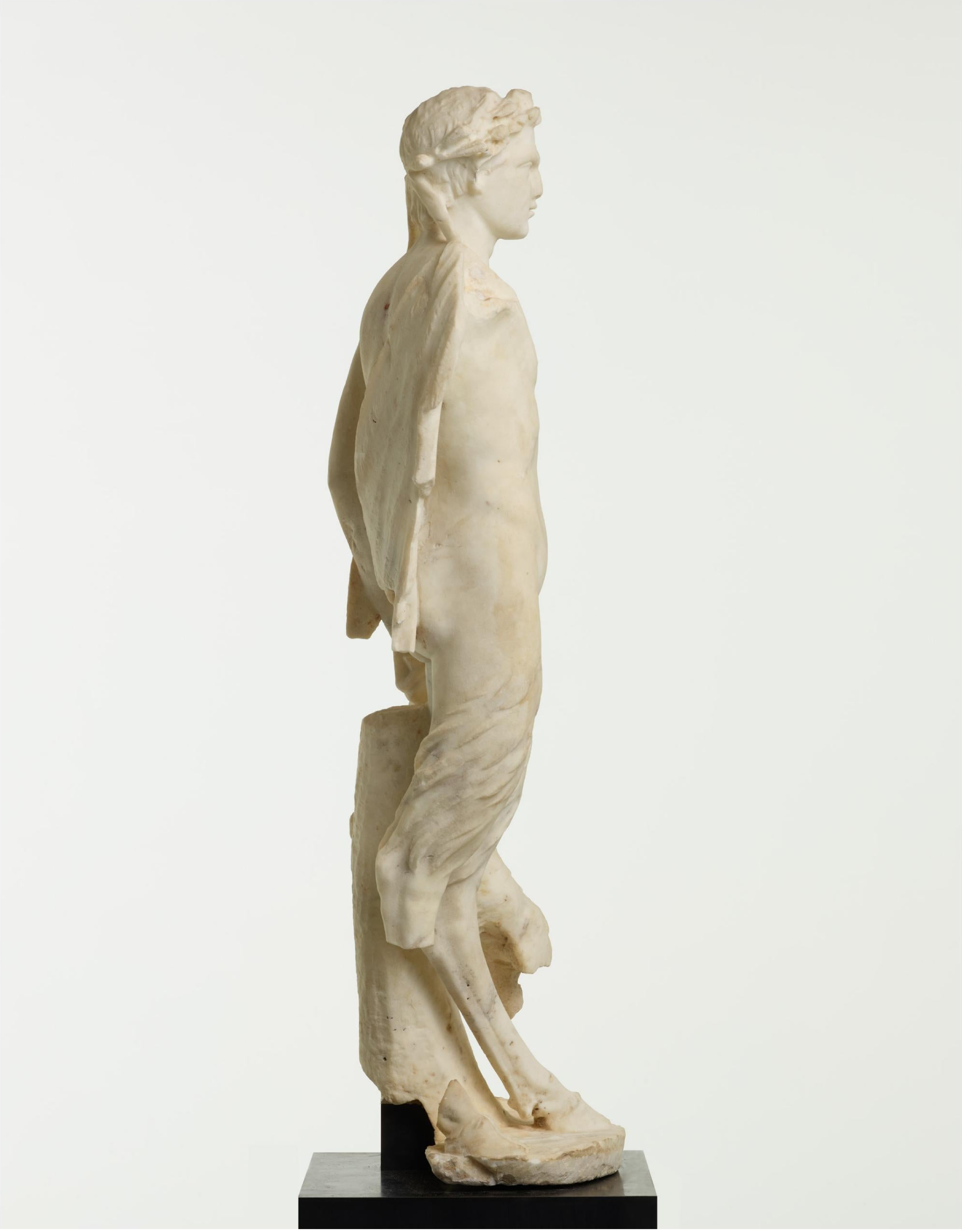
His bust, which has pronounced muscles, is nevertheless quite narrow. Deep hollows mark both collarbones. His pectorals are slightly salient, nipples discreetly in relief, while his abdominal muscles are subtly etched and his obliques prominent. A median line, starting at the juncture of his collarbones, runs down the entire torso of our demigod and ends at his navel, which is deeply carved and rendered in a particularly naturalistic fashion. Finally, the muscles of his groin are very deeply carved, so that the demigod's hips seem to be in motion. His sex is fragmentary, the penis having been deliberately removed, as indicated by the hole left behind. His pubic area could thus have been covered by a vine leaf at a later date, a testament to the modesty of the following centuries.

His shoulders, which are quite narrow but still powerful, are sculpted in such a way that they suggest movement: the left shoulder is rolled back while the right is tilted forwards. The right arm is missing, but given the position of the shoulder, we can infer that it must have been held out in front. A fawn skin, the demigod's attribute known as the nebris, is fastened at his right shoulder and falls down his back. It is then draped over his opposite forearm. The folds formed by its arrangement over his shoulder and back create an impression of volume. As it falls down his back, it leaves his left shoulder and buttocks bare. The latter are round and muscled, befitting of a youthful masculine figure. From where it rests over his left forearm, the hide then tapers as it comes to an end, while a long tuft of fur, probably representing the animal's tail, can still be seen over Pan's left hip.

His left arm rests along his body and the hand, which holds an element resembling a paw, is set upon the top of the tree trunk. With thin fingers topped with nails that have skilfully incised contours, the hand is yet another example of an unparalleled naturalism. The tree trunk, fused to the left leg of our deity, is sculpted from the same block of marble as the rest of the work and displays details reminiscent of a wooden surface. The legs of our Pan are those of a goat. His thighs are muscular and covered in fur, while the cannons are very thin and end in large hooves. These, like the tree trunk, rest on a base with a surface that has asperities imitating natural soil. To the left of our demigod is a small goat that he seems to be holding by the forelegs. The creature's body is tense, as though in extension. Despite the parts that are now missing, the mammal's muscles and fur can still be easily observed, as well as its hooves, which rest on the surface of the base. The right hoof is cloven.

A true artistic feat, this elegant sculpture was crafted from a single block of white marble. The artist's virtuosity resides in the size of the work, which, despite significant cavities – particularly around the hooves and legs of the young demigod – is perfectly balanced. The craftsmanship of the

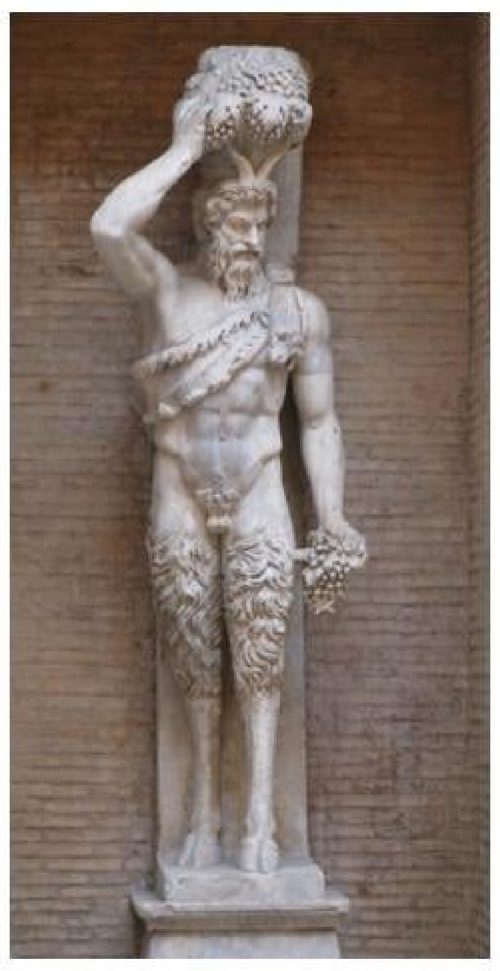
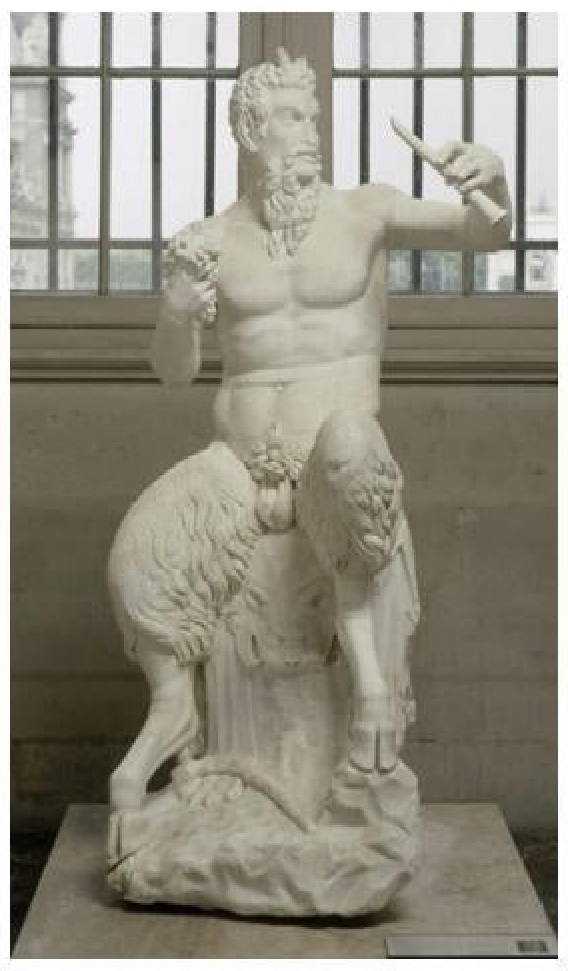
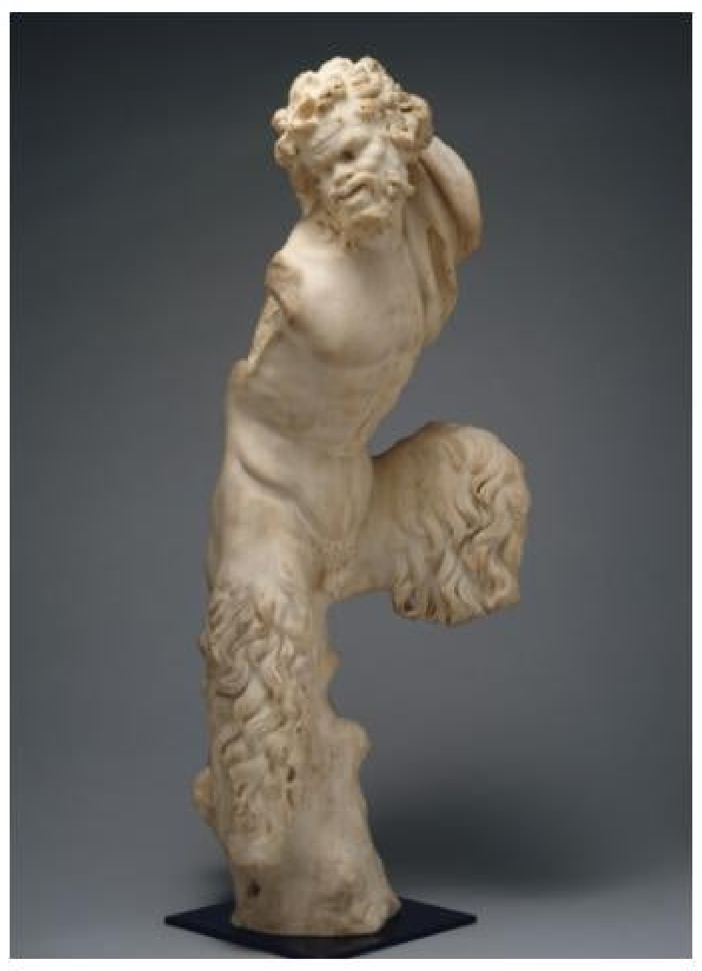




marble, the polish, the naturalistic rendering of the flesh and fur and the expression on the face of our young Pan showcase the artist's skill. The marble is adorned with a delicate patina, a testament to the passing of time.

Pan was a nature deity in Greek mythology, the guardian of flocks and the protector of shepherds. A hybrid creature with a half-human half-goat body, he was the son of the god Hermes and one of the daughters of the hero Dryops. Abandoned by his mother due to his ugliness, he exiled himself to Mount Olympus, and then among the mortals and animals. Pan was also a musical deity, as he created the flute that bears his name, which he used to challenge Apollo to a contest.

From the 4th century BC, Pan became a servant of Dionysus. He was thus very frequently represented within the god's retinue, as he was often associated with the god of the vine and drunkenness, as well as sileni and satyrs, whom he closely resembles physically. Dionysus and Pan also have common attributes including the *nebris*, which associates the garment with animality. They were also both associated with he-goats in different ways. Some of Pan's companions, the Paniskoi, sorts of little Pans that resemble satyrs, were represented alongside him in Dionysus' retinue. Endowed with a particularly well-developed sexuality, Pan symbolised the fecundity and fertility of untamed nature. Many conquests are attributed to him, particularly among the nymphs, who were his frequent companions. Under the Romans, the demigod's erotic aspect gradually disappeared until he became a simple nature genie.

Ill. 1. Statue of Pan, Roman, 2nd century AD, after a Hellenistic Greek original, marble, H.: 279 cm. Capitoline Museums, Palazzo Nuovo, Rome, inv. no. MC0004.

Ill. 2. Statue of Pan, Roman, 2nd century AD, after a Greek original from the last quarter of the 2nd century BC, marble, H.: 174 cm. Musée du Louvre, Paris, Ma 266.

Ill. 3. Pan, Roman, 1st century AD, marble, H.: 67.6 cm. The Metropolitan Museum of Art, New York, inv. no. 1992.11.71.

As one of the major deities of the Graeco-Roman pantheon, Pan was widely represented, with two major iconographies: sometimes as middle-aged, with the horns and legs of a goat, upright on his hind legs, with a long beard and tousled hair (ill. 1-3), sometimes as a graceful young man with small horns hidden amidst his hair and attributes linked to music or his role as the patron of shepherds, body partly hidden by the nebris, with pinecones in his hair (ill. 4-5). More rarely, we find representations of the demigod with a youthful appearance, but with goat legs, as in our superb statue. We know of a similar example conserved in Libya (ill. 6), which also displays a figure with the physique of a teenager and animal legs, a tree trunk serving as a support and a small goat held in one hand. What is yet more astonishing is that we know of another sculpture that represents a Paniska, the god's female counterpart, conserved at Villa Albani (ill. 7).

Ill. 4. Young Pan, Roman, 2nd century AD, marble, H.: 137 cm. Museo del Prado, Madrid, inv. no. E000434.

Ill. 5. Statue of a young Pan, Roman, 2nd century AD, marble, H.: 133 cm. Galleria Borghese, Rome, inv. no. 226.

Ill. 6. Pan, Roman, 1st-2nd century AD, marble, H.: 45 cm. Museum of Antiquities, Cyrene, Libya, inv. no. 14.409.

Ill. 7. Statue of Panette/Paniska, Roman, 2nd century AD, marble. Villa Albani, Rome.

Our superb statue of Pan was once in a private collection in England, from the beginning of the 20th century, probably having been purchased in Italy in around that time. It was then passed down within the same family, this time in France.

# HEAD OF APHRODITE

GREEK, HELLENISTIC, 3RD - 2ND CENTURY BC

MARBLE

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HEIGHT: 28 CM. WIDTH: 15 CM. DEPTH: 20 CM.

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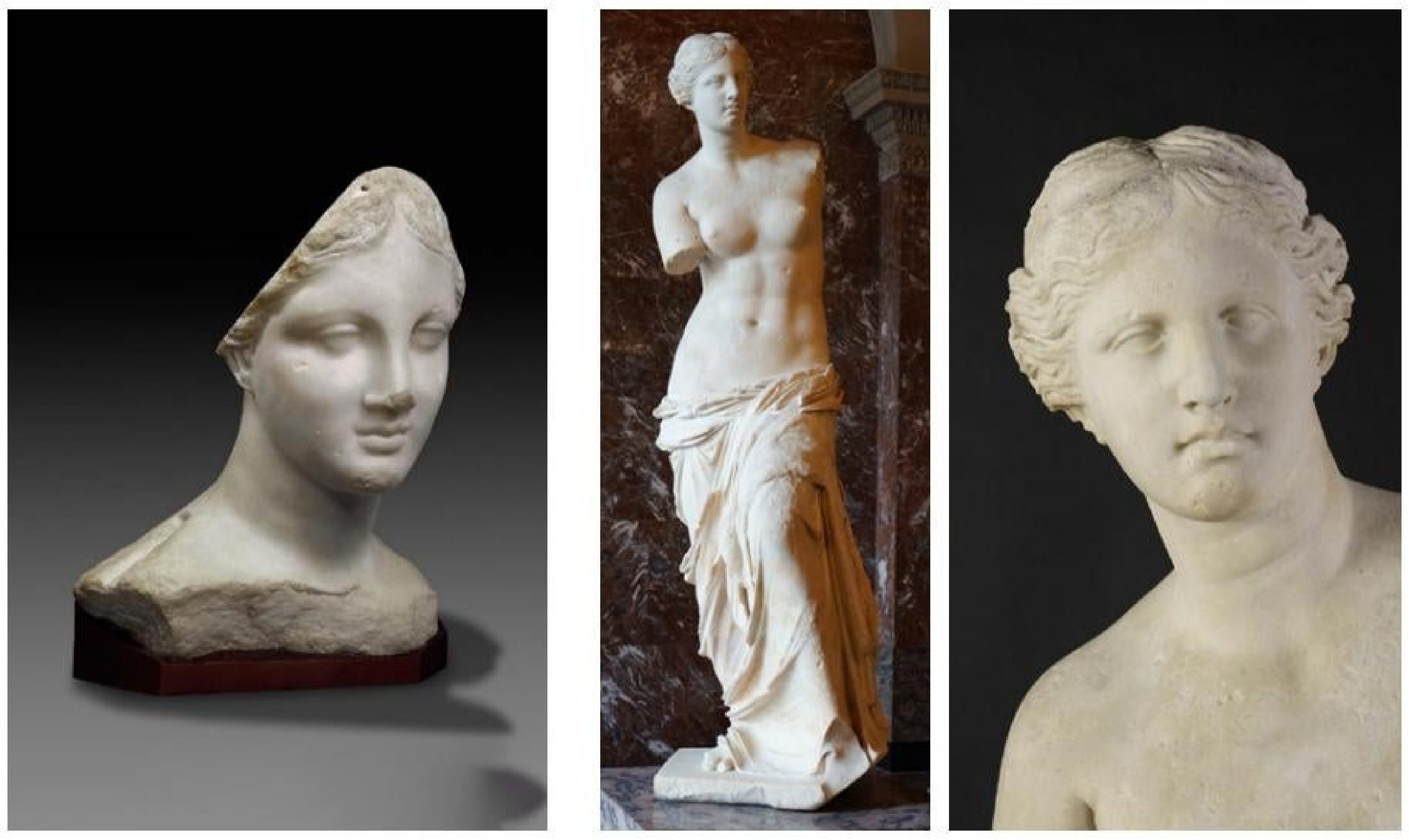
PROVENANCE:
FORMER EUROPEAN COLLECTION SINCE THE LATE 19TH CENTURY
JUDGING BY THE BASING TECHNIQUE.
IN THE FRENCH PRIVATE COLLECTION OF MR MAURICE GRANCHER,
FROM AT LEAST THE 1970S.
PASSED DOWN AS AN HEIRLOOM.

This very beautiful feminine face represents Aphrodite, goddess of sexual love and beauty, known to the Romans as Venus. She has an elegant frontal carriage, which befits the nobleness of her divine nature. Her full cheeks and wide chin seem to bloom within the delicate oval of her face. With her thick eyelids and small, full-lipped mouth, the young woman exudes a great sense of serenity. Her simply etched brow ridges arch over narrow, almond-shaped eyes before dovetailing with a fine, straight nose. Her upper lip rests on a thick lower lip and the corners of her mouth are subtly lifted in the hint of a smile. Her lower eyelids are pronounced and reveal the mucous membranes of her eyes, which attests to a remarkable attention to detail. Her delicate neck exhibits a slight fold, making our goddess appear very lifelike.

Aphrodite's hair is parted in the middle and girded with a band that adds volume to the locks framing her face. The whole hairstyle is carefully arrayed in individually crafted wavy locks, sometimes formed with a drill, which adds a lovely suppleness. Her hair is gathered in a low, flattened chignon at the back of her head. Small curls have come loose to fall elegantly over the nape of her neck, giving an impression of movement and seemingly bringing our goddess to life. Both ears are partly hidden under her hair, while the visible parts are very precisely represented, attesting to the sculptor's pursuit of naturalism.

The fine features of our goddess, combined with the particularly skilful shaping and polishing of the white marble, give her a great softness. The delicate ochre patina and the concretions on the back of the head attest to the effects of time on the work.

There is a noticeable smooth surface on the right side of the head, as well as a slight dent in the left. This characteristic can also be found in the head of a goddess from the Hellenistic period conserved at the Museum of Fine Arts in Boston (ill. 1), which has the particularity of displaying a smooth part on either side of the hair, as, originally, the head was covered with a sculpted veil. In our work, only the right side presents a smooth surface, so there could not have been a veil over the head. However, there was definitely some additional feature adorning the hairstyle in that place, probably crafted from marble or stucco, as was often the case.

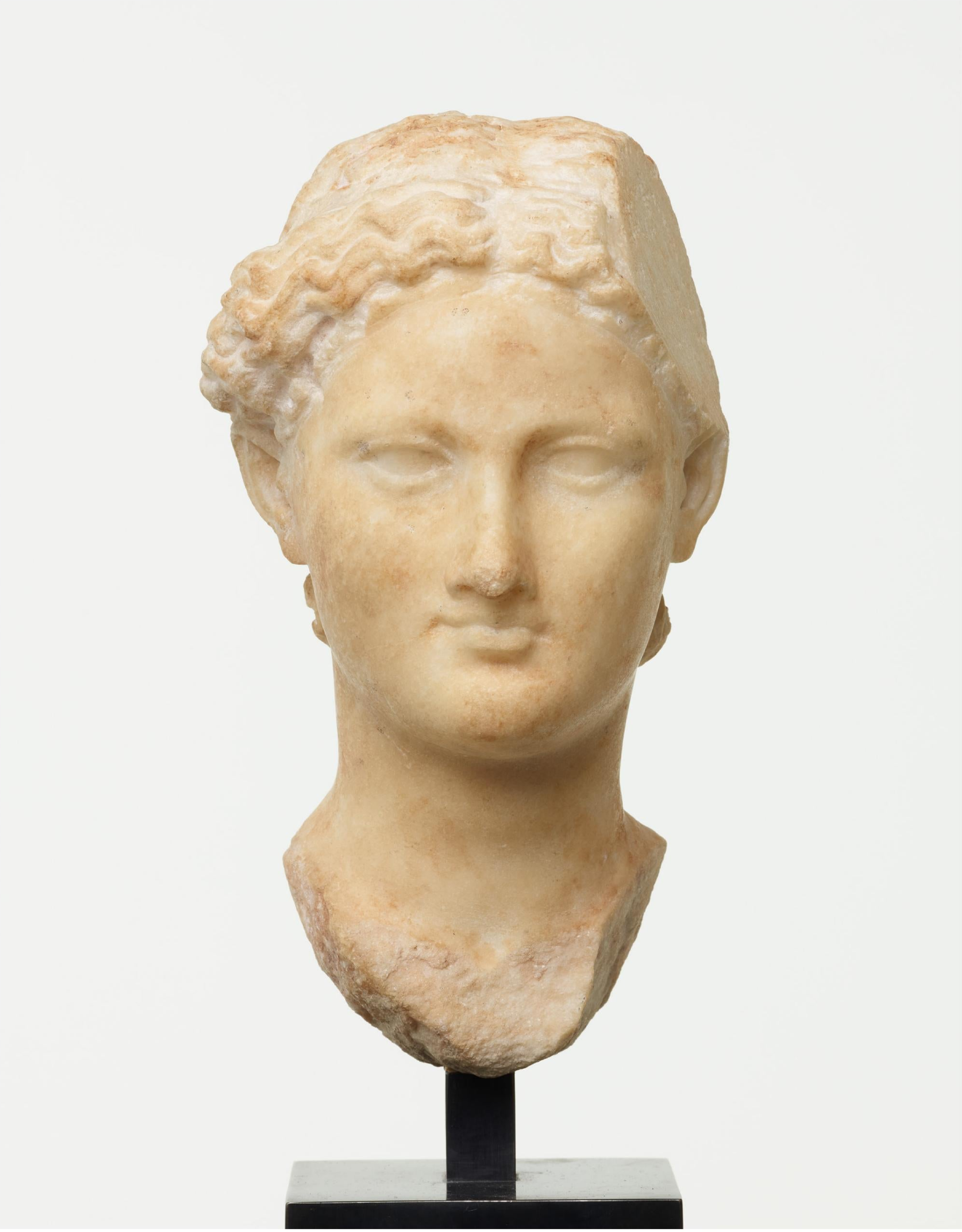


Ill. 1. Head of a goddess, Greek, Hellenistic, 3rd - 2nd century BC, H: 36 cm. Museum of Fine Arts, Boston, no. inv. 10.70.
Ill. 2. Venus de Milo, Greek, Hellenistic, late 2nd century BC, H.: 204 cm. Musée du Louvre, Paris, inv. no. Ma 399.

Born from sea foam, Aphrodite was one of the main goddesses of the Greek and then Roman pantheons and was widely represented over the centuries. As the goddess of love and sensual beauty, Greek mythology presented her as the lover of several deities, mainly Ares, the god of war.

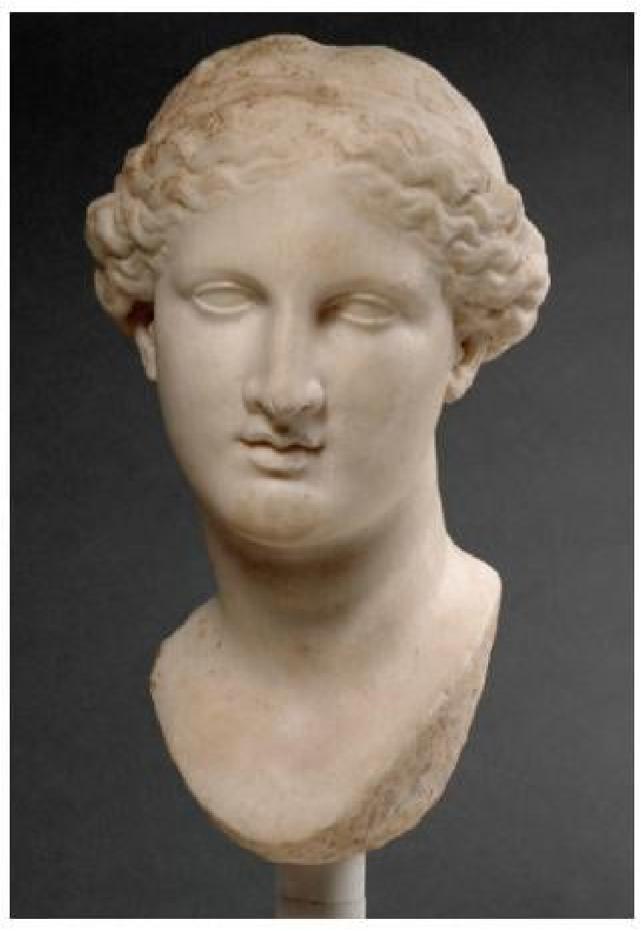
Our sublime head of Venus was undoubtedly created after a Greek Hellenistic model resembling the Venus de Milo (ill. 2). We know that the island of Milos was home to at least one workshop with artists hailing from Asia Minor. That could also explain the close resemblance between the face of the Venus de Milo and a feminine head found in Tralles, in present-day Turkey, currently conserved in Vienna (ill. 3). There are several identical features, besides the similar size and proportions, including the hairstyle and physiognomy. The face of the Tralles figure, which is steeped in classicism, is very similar to that of our goddess: the rendering of the mouth, very small and full and, above all, very close to the nose, is very specific and enables us to compare both figures. Moreover, the contour of the base of the neck is again similar in both works, so we can infer that both heads slotted into sculptures of draped feminine bodies. Here, the shaping of the flesh and the finely etched details of our head denote the high quality of its craftsmanship, likely inspired by the work of the classical Greek sculptor Praxiteles, who lived in the 4th century BC.

Original Greek works are now a rarity on the art market, making our head of a goddess an

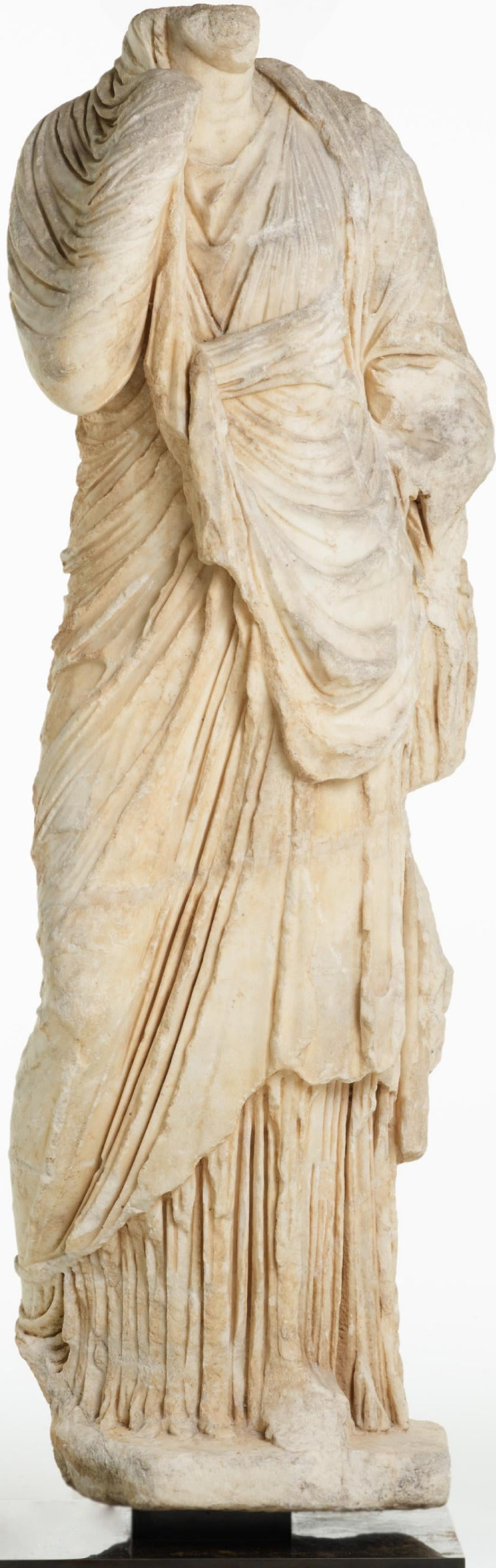


exceptional piece. Moreover, our sculpture is especially alluring due to its particularly meticulous craftsmanship and excellent state of conservation.

This head of Aphrodite was once in the private collection of Mr Maurice Grancher, from at least the 1970s. The work was exhibited in Mr and Mrs Grancher's lounge before being passed down to their granddaughter upon the death of Maurice Grancher in 2023, then joining our collections.



Ill. 3. Head of Artemis, Greek, Hellenistic, *circa* 120 BC, marble, H.: 29 cm. Kunsthistorisches Museum, Vienna, inv. no. Antikensammlung, I 26.



# FEMININE DRAPERY

ROMAN, 2ND CENTURY AD

MARBLE

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HEIGHT: 185 CM. WIDTH: 58 CM. DEPTH: 47 CM.

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PROVENANCE:
FORMERLY IN AN AMERICAN PRIVATE COLLECTION,
PROBABLY ACQUIRED BETWEEN 1980 AND 1990.
SOLD AT SOTHEBY'S NEW YORK, "ANTIQUITIES", 14 JUNE 2000, LOT 87.
LATER IN A FRENCH PRIVATE COLLECTION, VILLA CHANTARELLA, CAP D'ANTIBES.

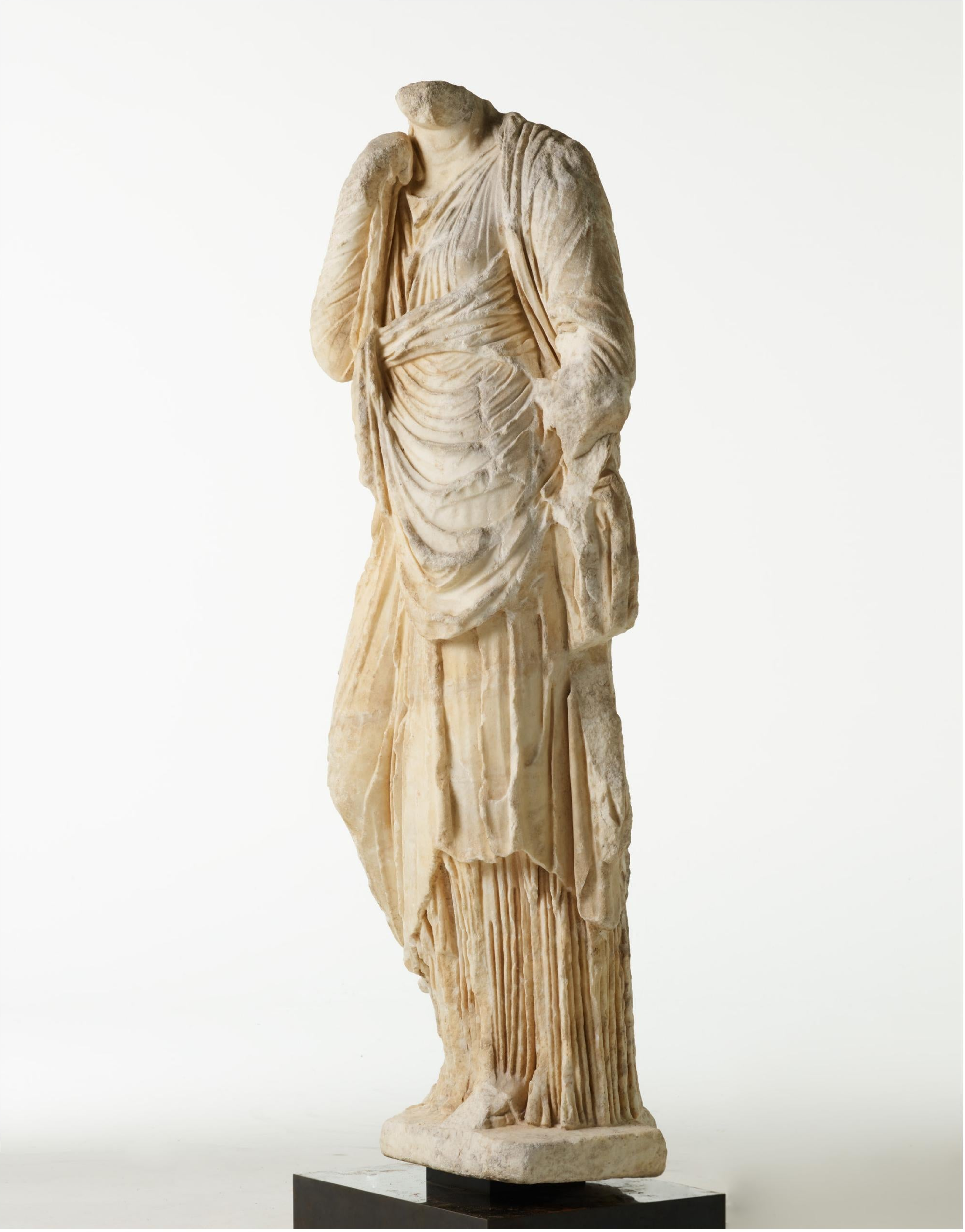
This impressive, larger than life marble sculpture, represents a woman standing gracefully and wrapped in a sumptuous cloth that evokes the elegance of Roman art. She is gently leaning on her left leg, leaving her right leg bent and slightly behind her. In the past, her right foot must have been raised, brushing against the ground, as shown by the bent knee. In doing so, her left hip is raised while her right side is slightly lowered, which contrasts with the shoulder line and creates a characteristic diagonal known as *contrapposto*.

Her outfit is just as remarkable, as it is composed of several layers of draping. The ankle-length *chiton*, a lightweight garment that hugs her body, is finely sculpted in deep vertical folds that flow down to the ground, subtly revealing her left foot. Over it, she wears a *pallium*, a piece of clothing that is draped from the crook of her left elbow to her right shoulder. In the past, the garment went up and was worn like a shawl on the right side of the head. Her chin, turned slightly to the left, reveals a spiral of curls emerging from her fragmented veil. Holding the tip of the *pallium* in her right hand, she seems to be trying to cover her neckline, bringing her hand towards her mouth. This hand gesture is typical of the *Pudicitia* genre, attesting to her restraint, dignity and grace. Finally, the different lengths of fabric subtly intersect at the back of the statue, showing a smooth and even volume.

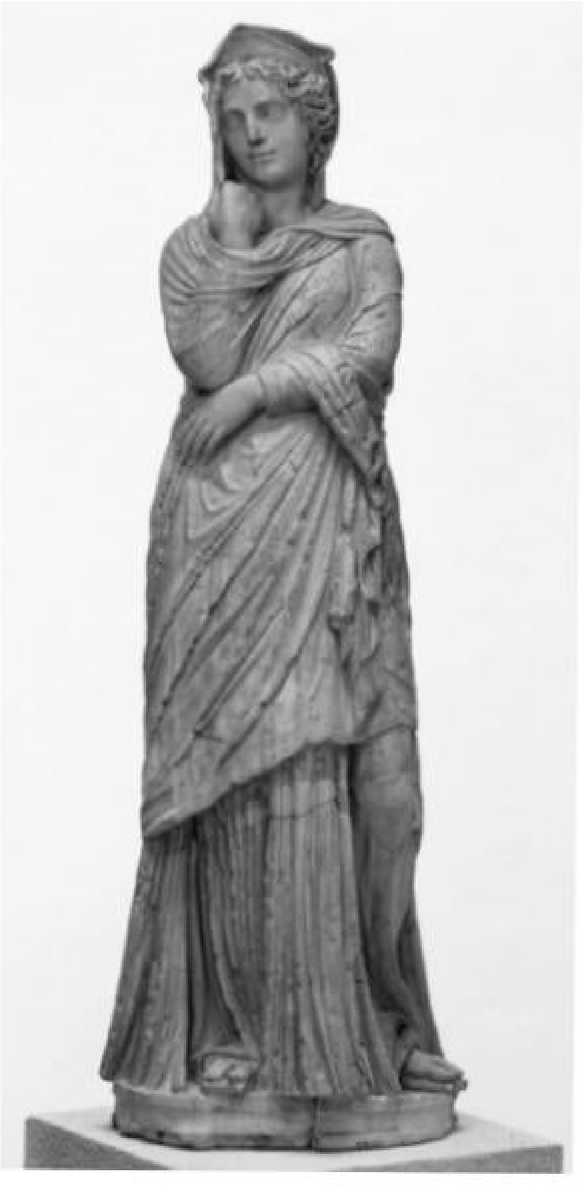
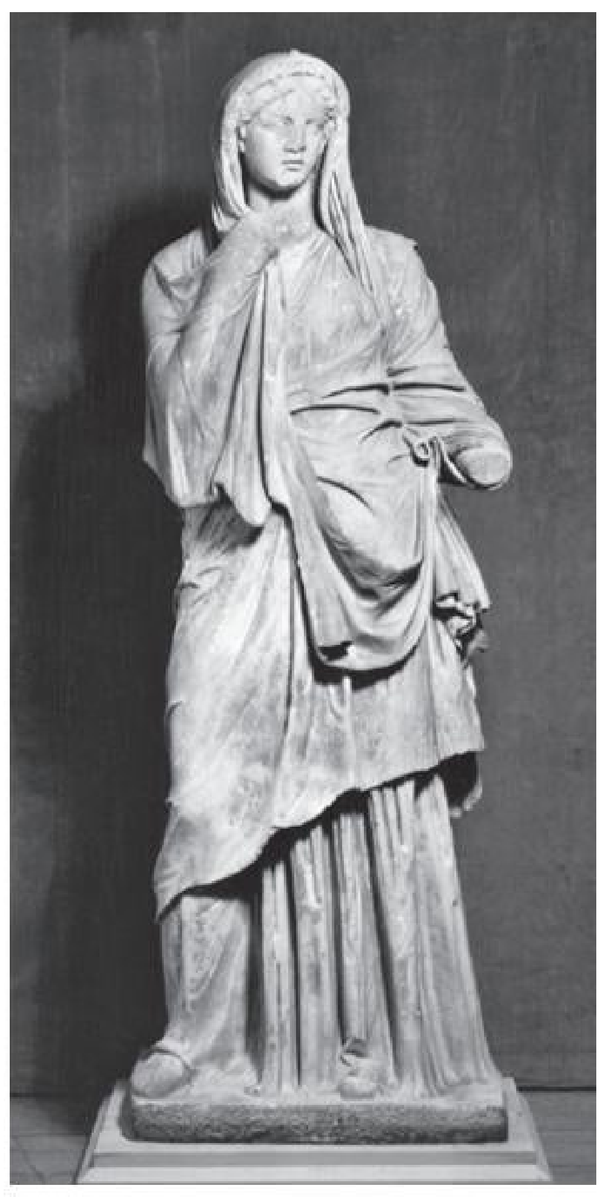
Despite its larger than life size, our statue is most remarkable for its draping. The thick *chiton* falls into heavy vertical folds accentuating the slender look of the sculpture. The pleats of the tunic alternate between deep cuts carved with a hand drill and more superficial waves made with a chisel, which bring the surface to life and catch the light. The fabric between the right shoulder and the forearm has soft cascading pleats, contrasting with the V-shaped pleats at the neckline. The left side of our statue has numerous volumes, along with deep and dense pleat work, while the waist is delineated by a thick belt providing depth. The left flank is covered with a fabric cascading down to the middle of the thigh. Deep folds falling in soft arches are carved out of the thick fabric, bringing volume to our magnificent statue. The right side, on the other hand, is distinguished by its finesse and delicacy, with a *pallium* that follows the feminine curves. Arched and ample pleating accentuate the graceful and slender silhouette. Not unlike the Cleopatra in Delos (ill. 1), the wet drape follows the movement of the right leg, revealing the knee. Similarly audacious, the neckline of our sculpture is much more pronounced than the *Pudicitia* genre usually allows (ill. 2). Therefore, our statue perfectly combines the grace and restraint of the statuary on display at the Budapest Museum (ill. 3) with the passion of the one at the Walters Museum (ill. 4). This rich variety in volume and draping brings energy, grace and a unique natural quality to our monumental sculpture, demonstrating the extent of the sculptor's skill.

Ill. 1. Cleopatra and Dioscorides, Greek, 137-138 BC, marble, H.: 148 cm. Archaeological Museum, Delos, inv. A 7763.
Ill. 2. Variations of the Pudicitia in M. Bieber, *Ancient Copies Contributions to The History of Greek and Roman Art*, New York University Press, New York, 1977, Plate 102 and 103.

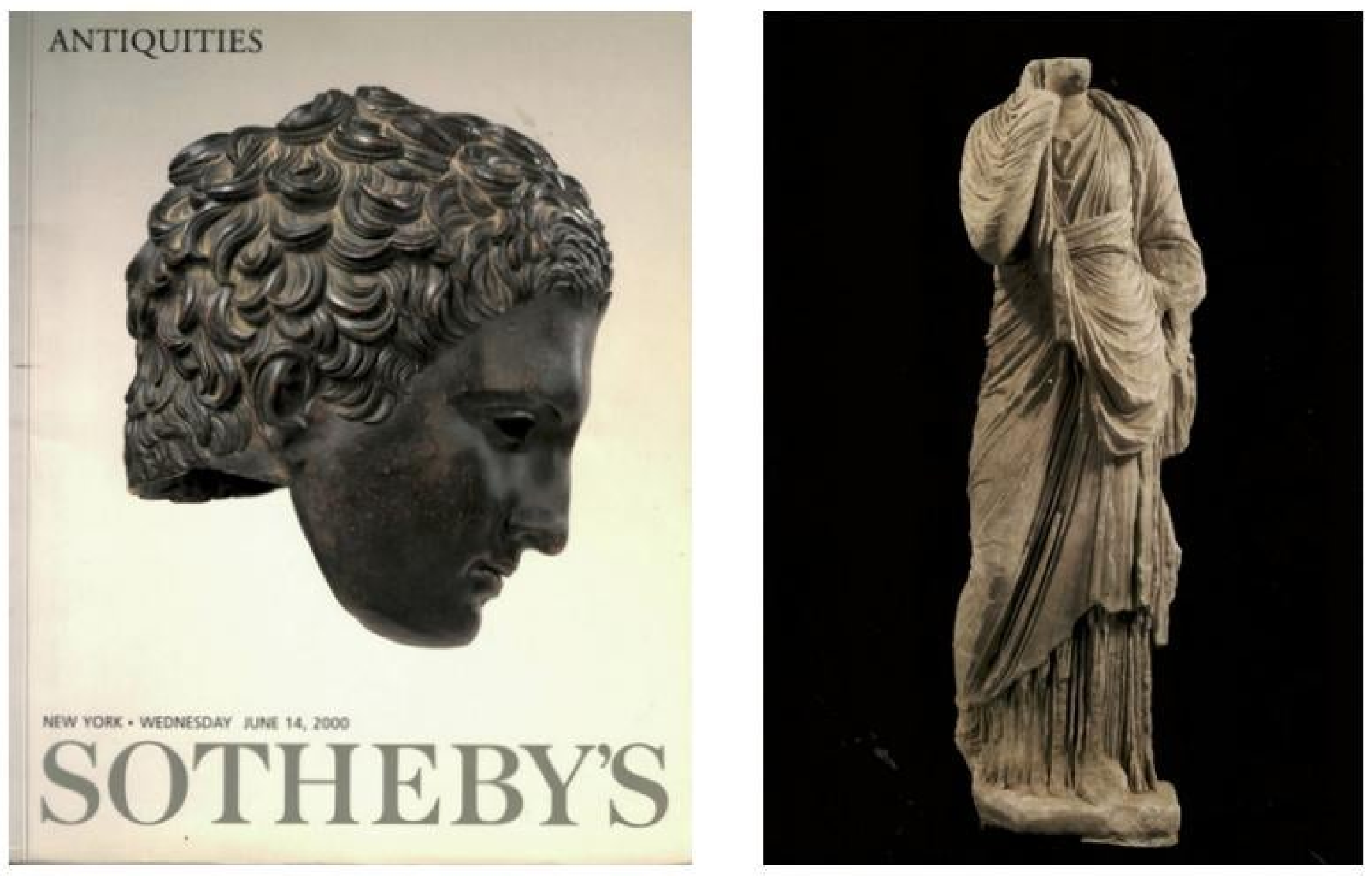
This type of statuary, developed as early as the 3rd - 2nd century BC, comes to us from the Hellenistic period. A personification of virtue and modesty, this genre is characterized by specific arm positioning — one is usually pressed against the body across the torso, just under the breasts; the other, bent, rests on the first hand. The forearm rises towards the head, which is usually veiled. In this genre, several categories can be distinguished based on the support leg and how the arms are positioned. Instead of coming under the elbow, the left arm of our statue probably must have extended, illustrating a variation on this type. A sculpture on display at the Museum of Fine Art in Budapest (ill. 3) and another exhibit at the Walters Museum (ill. 4) has the same type of variation as ours. Often, the woman shown in this way is wearing a veil, further emphasizing her modesty. Representing sexual modesty, the term *Pudicitia* derives from the Latin word *pudor*, which is the



sense of shame that regulated behaviour to what was socially acceptable. Modesty was often a defining characteristic for women.

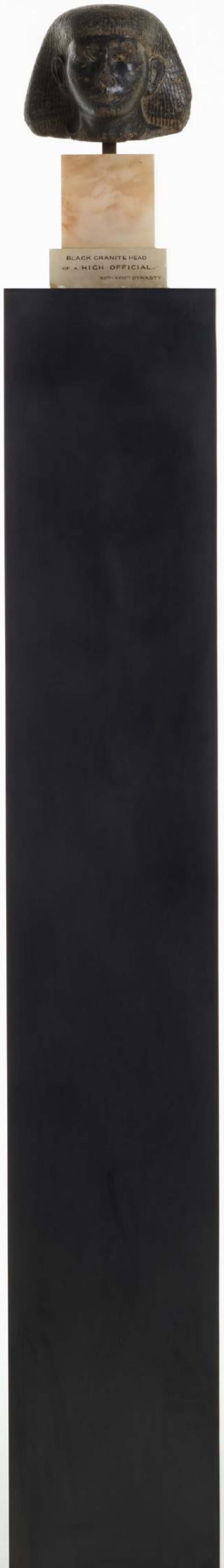



Ill. 3. Pudicitia, Roman, 2nd century AD, marble, H.: 172 cm. Museum of Fine Arts, Budapest.
Ill. 4. Standing woman in the Pudicitia genre, Greek or Roman, 1st century BC, marble, H.: 194 cm. The Walters Art Museum, Baltimore, inv. no. 23.88.



Ill. 5. Sotheby's New York, "Antiquities", 14 June 2000, lot 87.

Our sculpture was probably part of an American private collection between 1980 and 1990, before being sold by Sotheby's New York in 2000 (ill. 5). It then joined the private collection of an art lover and was exhibited in the garden of their villa in the South of France.


BLACK GRANITE HEAD
OF A HIGH OFFICIAL.
DYNASTY

# HEAD OF AN OFFICIAL

EGYPTIAN, NEW KINGDOM, EARLY - MID DYNASTY XVIII, *CIRCA* 1550-1390 BC

BASALT

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HEIGHT: 13 CM. WIDTH: 16 CM. DEPTH: 12 CM.

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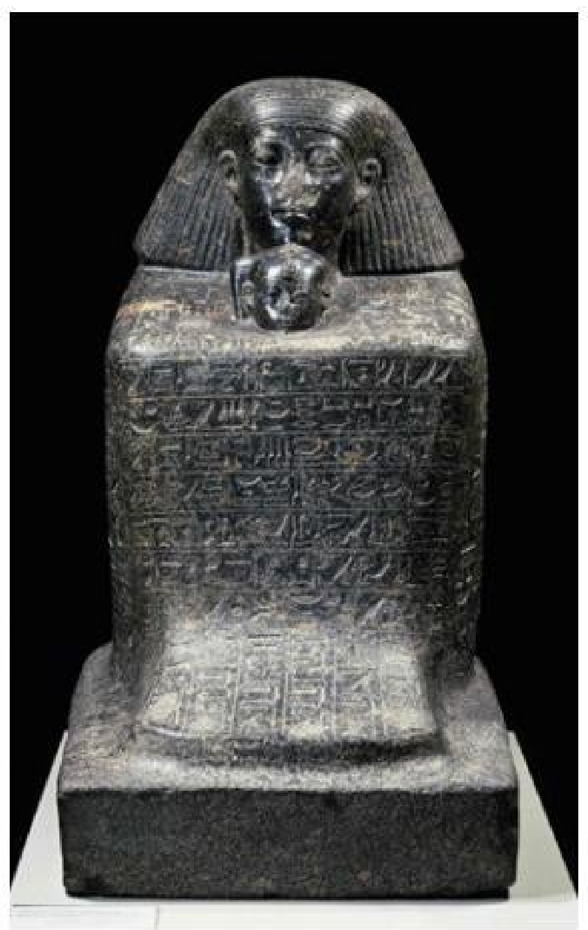
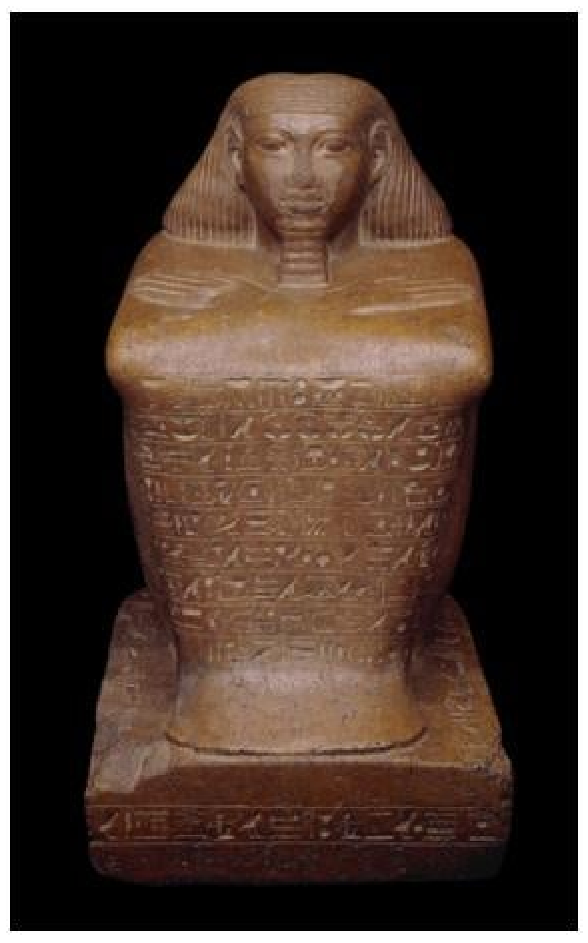
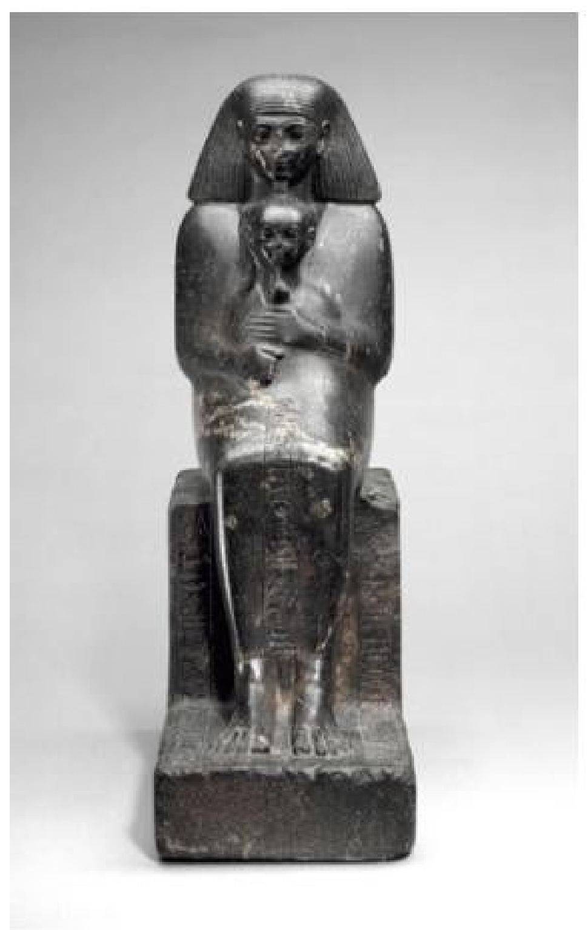
PROVENANCE:
FORMER ENGLISH PRIVATE COLLECTION, SINCE THE LATE 19TH - EARLY 20TH CENTURY,
BASED ON CUSTOM-MADE AND INSCRIBED ALABASTER BASE.
THEN FORMER COLLECTION OF DINA (1928-2021) AND RAPHAEL (1924-1999) RECANATI,
NEW YORK, ACQUIRED BY *CIRCA* 1974.
THENCE BY BEQUEST.

This splendid head is a portrait of an official, probably a high dignitary of Ancient Egypt. The man is shown faceward, with a very smooth facial expression. His thick, arched eyebrows are modeled in light relief, raised and descend to the temples following the curve of the eyes. Both are outlined with a very thin and shallow contour line. His broad, large eyes are almond shaped with hemmed eyelids, which are deeply carved. Two high cheekbones are visible on either side of a fragmentary wide nose, which enables us to imagine large nostrils, and on which two incisions in the form of windings embody the nose wings. On both sides, a crease of flesh is visible on the cheeks and a deeply carved philtrum separates the nose from the mouth. This latter is quite large, with thick lips of similar size, and gives an impression of a slight smile by means of two drilled holes at the ends. The chin is small, almost indistinguishable, which accentuates the round shape of the face. The head is maintained to an extremely wide and muscular neck. The figure wears a short wig down to the shoulders and tucked behind large ears protruding from it. The undulating locks of hair ending in corkscrew curls at the forehead and behind the shoulders are delicately incised. The man's natural hair is visible under the wig, above the ears, materialized by the sculptor with two incisions joining towards the temples.

The ears are deeply carved and every part of it is rendered in a very naturalistic way.

This head may well derive from a seated or block statue, as the position of the head and the wig may indicate. His face bears the hallmarks of portraiture of early Dynasty XVIII, resembling in particular early portraits of Senenmut, the influential high official responsible for construction projects during the reign of queen Hatshepsut. Some twenty-five portraits of Senenmut are known, many in highly polished black granite, with similar features. This mastery in the outlining of the eyebrows, the thick lips, the drawing of the ears, the large wide open eyes and the youthful physiognomy are indeed very similar to the features of the portraits we know, like the one in Berlin (ill. 1) and those in London (ill. 2-3).

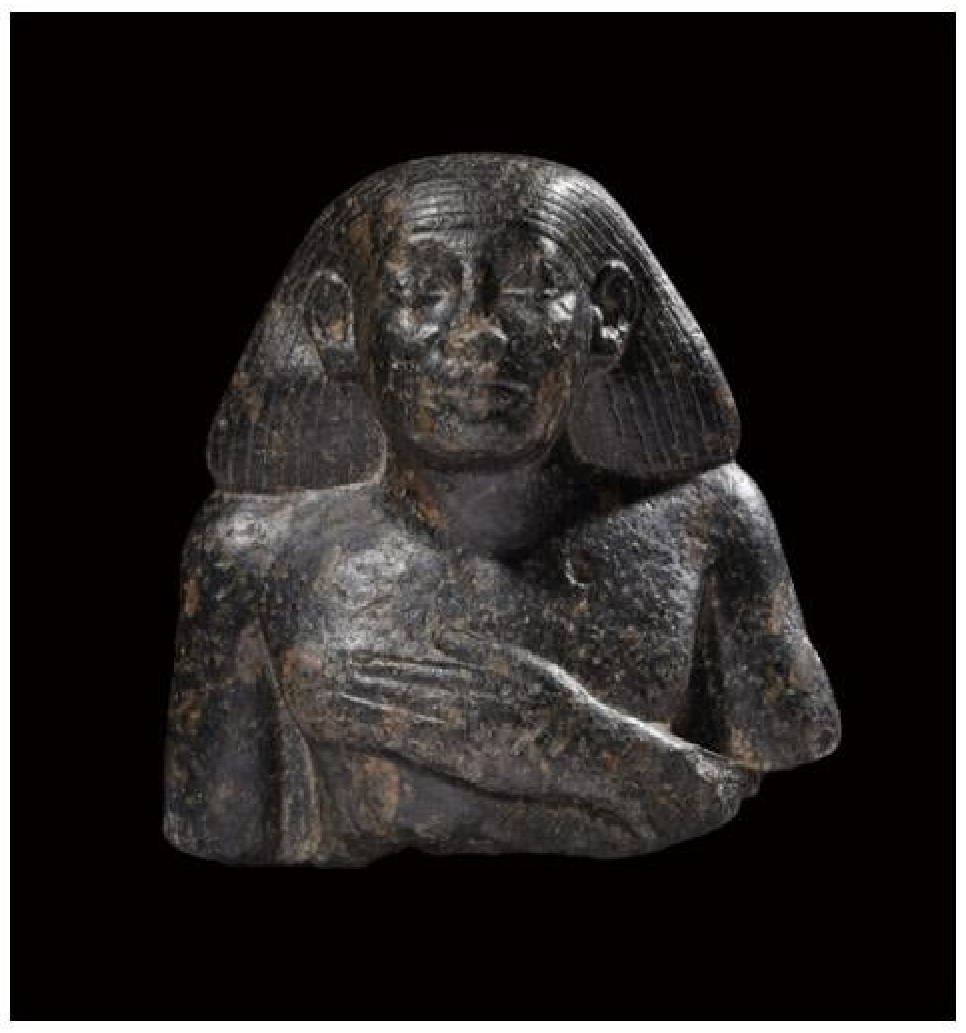
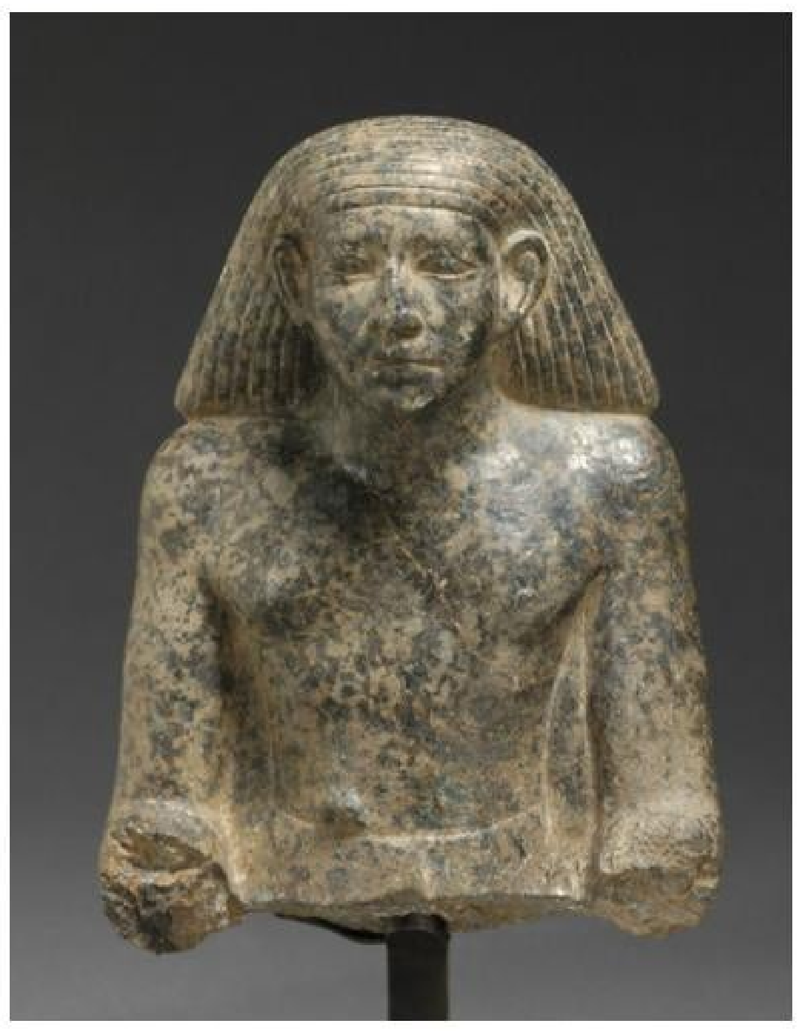




Ill. 1. Block-statue of Senenmut, Egyptian, New Kingdom, Dynasty XVIII, black granite, H.: 100 cm. Ägyptisches Museum und Papyrussammlung, Berlin, no. inv. ÄM 2296.

Ill. 2. Block-statue of Senenmut, Egyptian, New Kingdom, Dynasty XVIII, reign of Hatshepsut, quartzite, H.: 54 cm. British Museum, London, no. inv. EA1513.

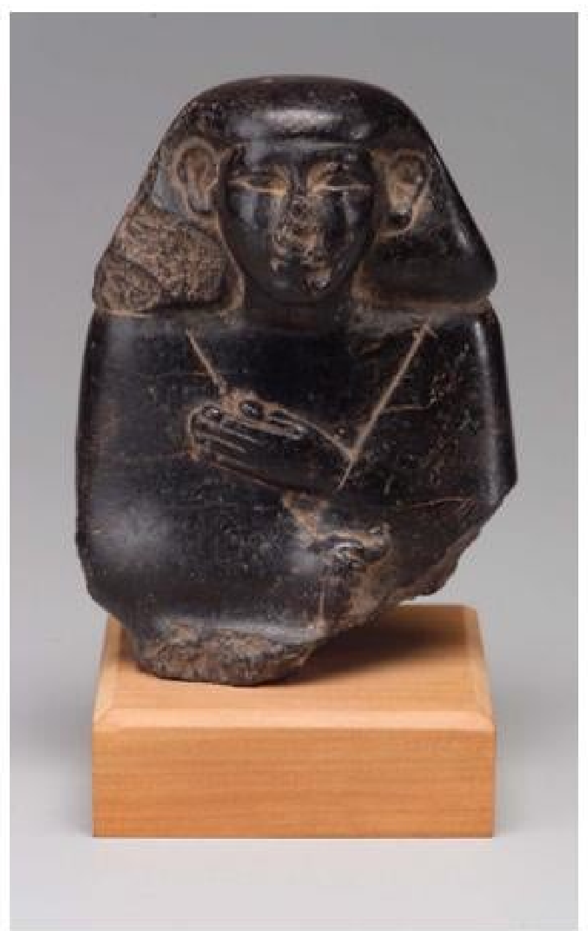
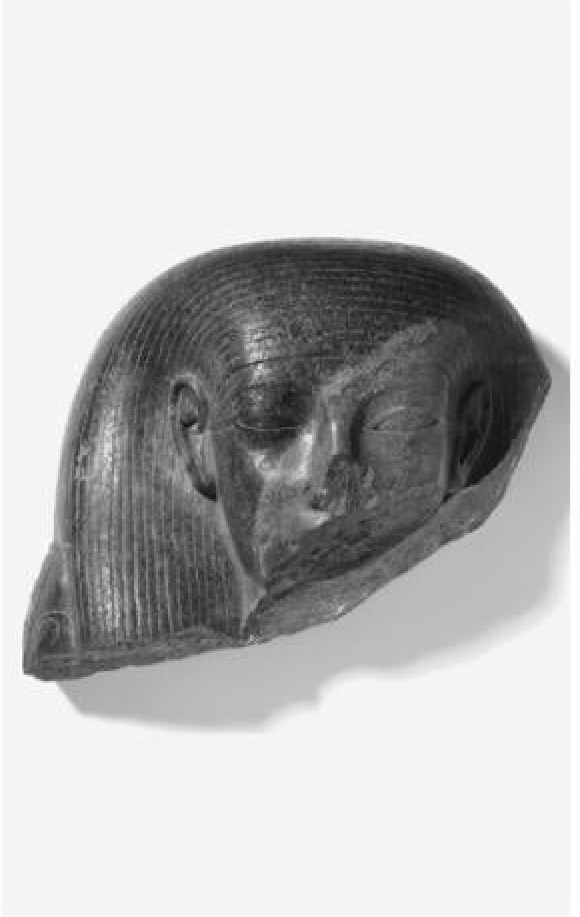
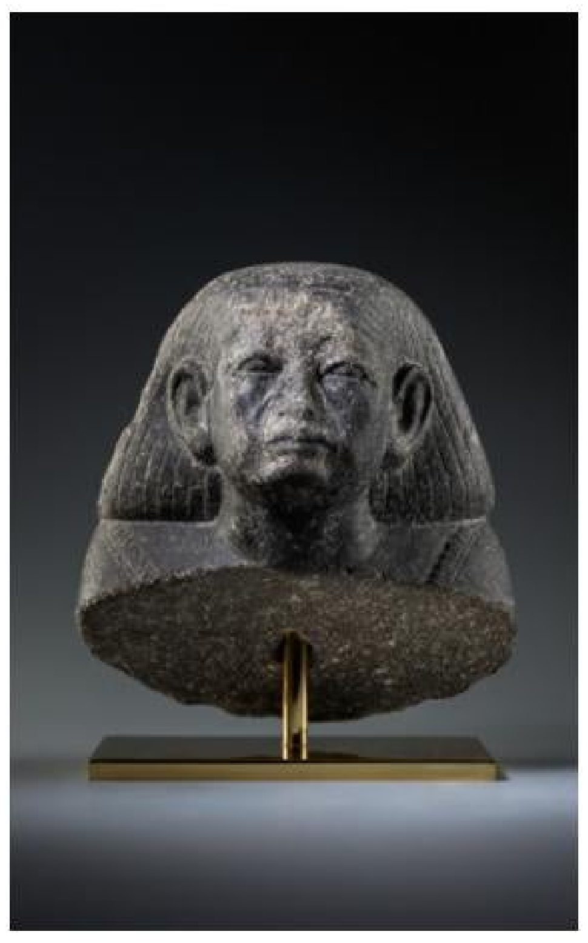
Ill. 3. Seated statue of Senenmut holding Neferura, Egyptian, New Kingdom, Dynasty XVIII, *circa* 1479 BC, granodiorite, H.: 72.5 cm. British Museum, London, no. inv. EA174.

Large ears are also typical of official portraiture of the period of Hatshepsut's reign, adopting Middle Kingdom models (ill. 4-5), as well as the gracious style that is proper to Dynasty XVIII with the smooth and simplified faces, the pleasant expression, the anatomy of the ears and the style of the wig (ill. 6-8).

Ill. 4. Bust of a dignitary, Egyptian, Middle Kingdom, Dynasty XII, granite, H.: 24 cm. Private collection.

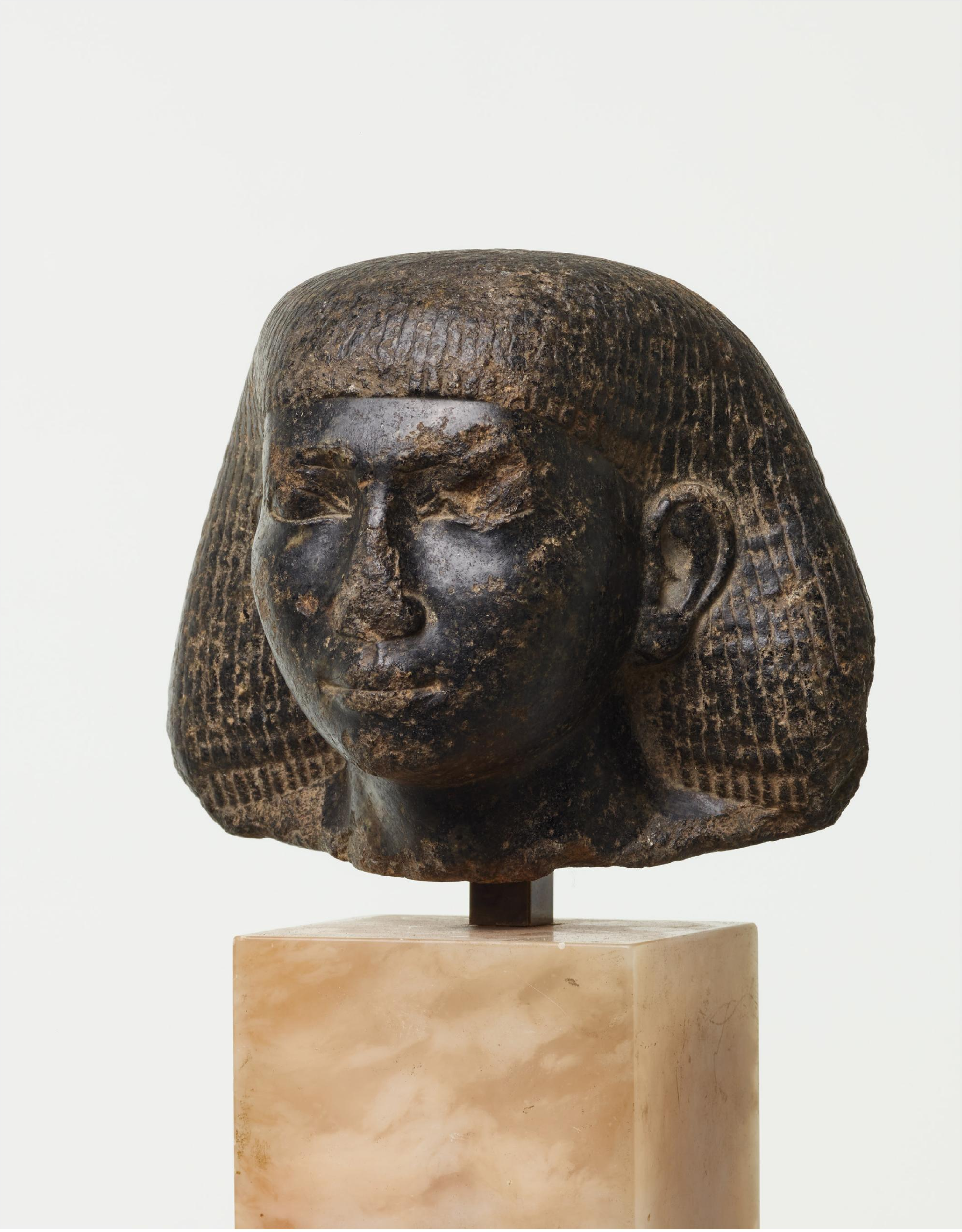
Ill. 5. Dignitary, Egyptian, Middle Kingdom, late Dynasty XII, gabbro, H.: 10.5 cm. Musée du Louvre, Paris, inv. no. E22771.

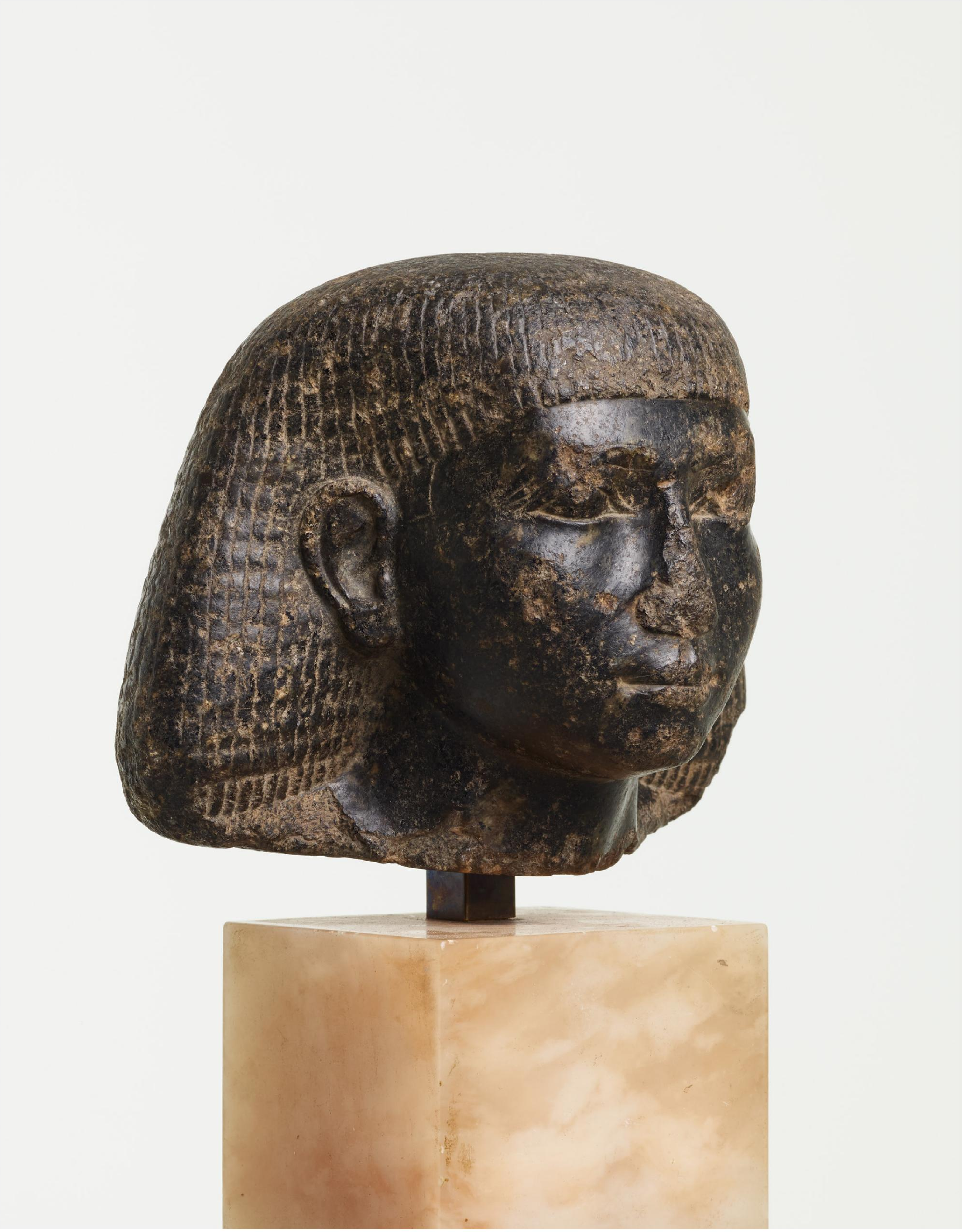




Ill. 6. Fragment of a statue, Egyptian, Middle Kingdom – early New Kingdom, Dynasties XII to XVIII, basalt, H.: 10.5 cm. Museum of Fine Arts, Boston, inv. no. 17.1118.

Ill. 7. Head of Viceroy Merymose, Egyptian, New Kingdom, Dynasty XVIII, reign of Amenhotep III, granodiorite, H.: 41.5 cm. Museum of Fine Arts, Boston, inv. no. 09.286.

Ill. 8. Male statue, Egyptian, Middle Kingdom – New Kingdom, Dynasties XII to XVIII, granodiorite, H.: 15.2 cm. The Metropolitan Museum of Art, New York, no. inv. 66.99.65.





Furthermore, the block statue appeared under Dynasty XII, during Middle Kingdom, when its compact aspect was appreciated for the large surfaces allowed to texts. This type of sculpture was exclusively masculine and for civilians. It remained fashionable until New Kingdom, when innovations can be noticed. Found in funerary monuments, these sculptures used to be deposited in sanctuaries.

This magnificent head is sculpted in a dark basalt, quite specific to Egyptian production since quarries in the region of Aswan and Fayoum ensured its availability. This very hard stone allows the artists to apply fine details on their creation, but also allows a beautiful luster. The very refined incisions and details as well as the glow polish can be witnessed on our superb official head, highlighted by the mastery of the artist. Indeed, his steward position certainly gave our unidentified man access to the best artists of his time.

Our head is mounted on an old alabaster base with a painted label. Similar bases were fashioned for Egyptian works for various Bristish collections, public and private, including that of Lady Meux, whose collection was published in 1896. We can thus infer that the object was in an English private collection, circa late 19th - early 20th century. It was then acquired in New York *circa* 1974 by Raphael (1924-1999) and Dina (1928-2021) Recanati (ill. 9). He was an Isaraeli-American businessman and banker and she was an interdisciplinary artist herself. As art enthusiasts, the couple gathered an important collection, mainly of modern art and in particular American abstractionism but also Egyptian art, as Dina was born in Egypt and started to wonder about her childhood memories and the Egyptian civilization (ill. 10). This Egyptian head of an official was then bequeathed, before joining our collections.

Ill. 9. Raphael and Dina Recanati.

Ill. 10. The Recanati's home in New York.

# CINERARY URN

ROMAN, PROBABLY EGYPT, *CIRCA* 1ST CENTURY AD

ALABASTER

RESTORATIONS FROM THE 18TH CENTURY

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| HEIGHT: 37.5 CM. | WIDTH: 31 CM. | DEPTH: 40 CM. |
|---|---|---|

PROVENANCE:
FORMERLY IN THE PRIVATE COLLECTION OF MR K.
SOLD BY FRANÇOIS DE RICQLÈS, DROUOT PARIS, "ARCHÉOLOGIE : COLLETION EMILE BRUGSCH PACHA ET À DIVERS AMATEURS", 30 SEPTEMBER – 1 OCTOBER 1996, LOT 432.
THEN IN A PRIVATE COLLECTION, PURCHASED AT THE ABOVE MENTIONED SALE.

This magnificent urn, an essential object in Roman funerary rites, was carved from a very lovely piece of veined alabaster. Set on a modern circular pedestal, it has a round, wide body that ends in a flat surface at the shoulder. The wide surface is topped with a wrought bell-shaped lid, the upper, baluster-like part of which finishes in a small spherical finial.

The globular body is connected to the shoulder of the vase by two parallel cylindrical handles that meet at the top and are actually a single element. The handles perfectly espouse the shape of the urn, their horizontal upper parts interlocking with the upper part of the urn.

What makes this urn unique is unquestionably the technical mastery displayed by the artisan, as the body and handles were sculpted from a single block of alabaster. Alabaster, which is enriched with effects of transparency, has been a precious, coveted material since Antiquity.

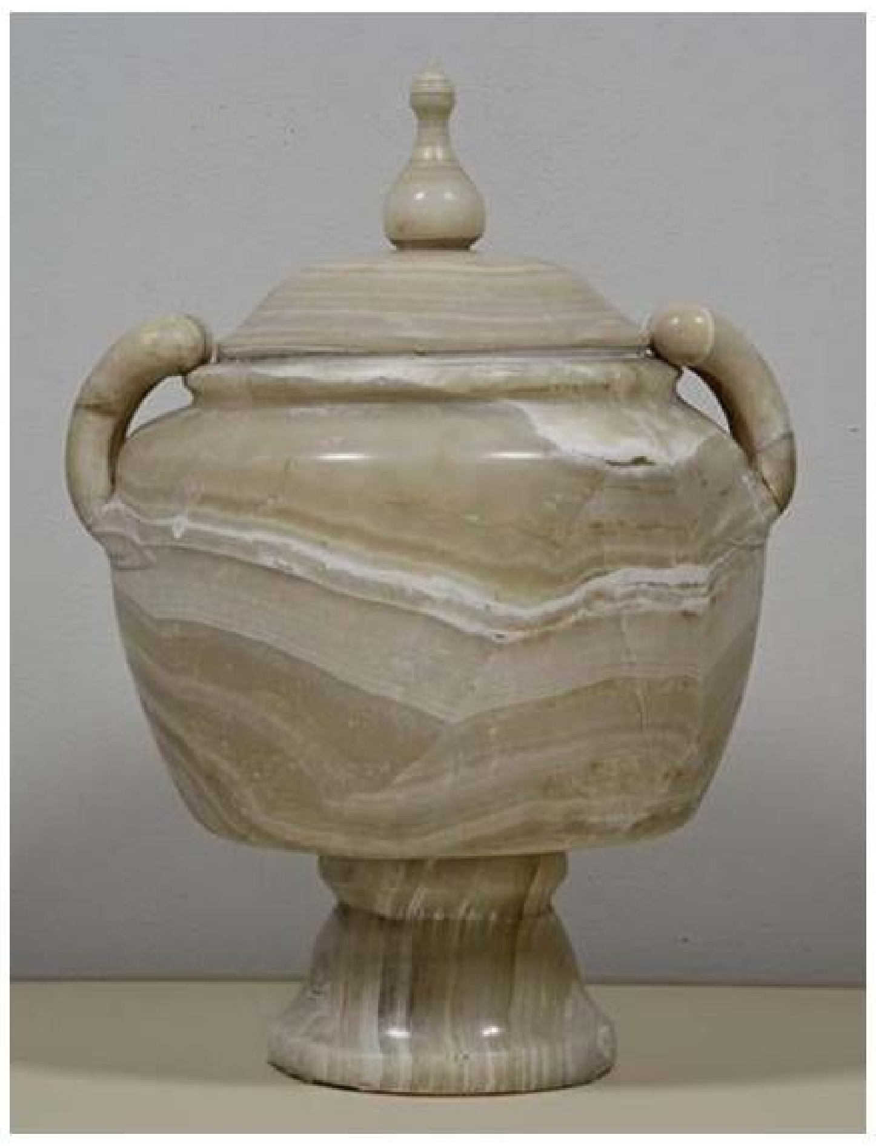
In the Roman Empire, alabaster appeared under the reign of Augustus, who introduced it first to the public space through columns and other architectural elements and then to private decoration through the production of mosaics to adorn palaces and *domus*. The rare material was also used for furnishings such as monumental vases and fountains. The main reason alabaster was used in Roman decoration was Emperor Augustus' taste for coloured hardstones such as porphyry, granite and coloured marbles, first imported from Asia Minor and then, as Rome multiplied its conquests, from Egypt, where alabaster was used from the First Dynasty. Subsequently, Hadrian's reign marked the height of the use of alabaster in Roman decorative arts, as the emperor was an aesthete and a great patron.

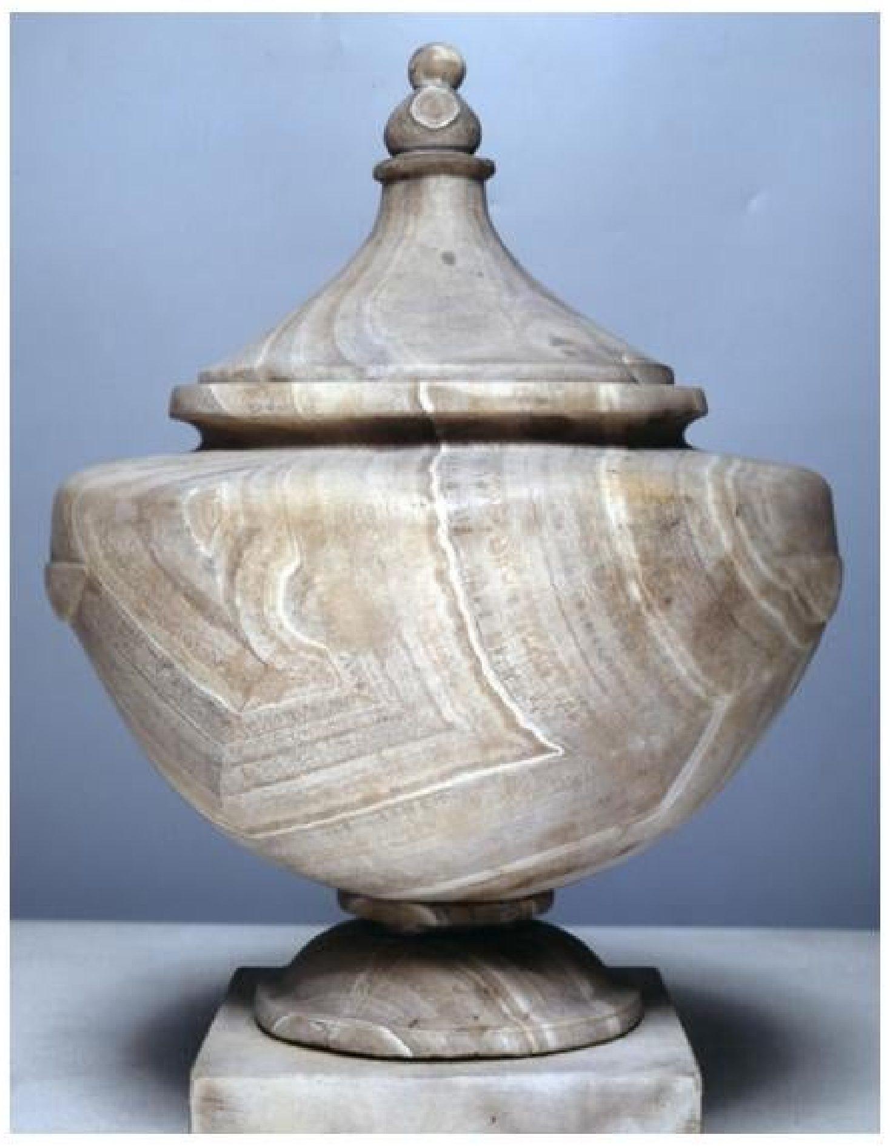
Ancient decorative objects made from alabaster and, more broadly speaking, precious materials, once again became sought-after during the Renaissance, this time by collectors, who rediscovered antique works.

Our urn is made of veined white alabaster, which displays many lines in a palette of light browns, known as ribboned alabaster. The whole piece reveals a fabulous polish that showcases the quality and transparency of the material, as well as the dexterity of the artist. The choice of such an alabaster was not based on luck of the draw: the perfectly horizontal veins show it was selected for exactly this type of rounded object, which can be viewed from every angle. These veins, with that carefully chosen placement, can also be found in the foot of our urn, as well as in the lid. The alabaster used for the central part of our urn also exhibits varied colours, ranging from light brown to an opaline, almost pearlescent white in the upper part.

From the Republican period, cremation became prevalent in the Roman Empire and replaced the funerary tradition of inhumation, previously more common. That practice led to the creation and use of cinerary urns destined to receive the ashes of the deceased. The first terracotta urns were rapidly replaced by marble urns under Augustus. Alabaster urns seem to have been produced in large quantities by workshops, as the examples we know of strongly resemble one another (ill. 1-6).

However, although they were certainly in high demand during Antiquity, we know of only few examples, which seems to indicate that they were produced during quite a short time span, at the beginning of the imperial period, and by a limited number of workshops. Our magnificent urn was very likely made in a Roman workshop based in Rome, which imported the material from Egypt. During Antiquity, the active alabaster quarries were situated in Middle Egypt.





Ill. 1. Cinerary urn, Roman, 1st - 2nd century AD, alabaster, H.: 50.5 cm. Antikensammlung, Berlin, inv. no. SK 1148.

Ill. 2. Burial-urn, Roman, 2nd century, alabaster, H.: 25.4 cm. The British Museum, London, inv. no. 1973,0419.43.

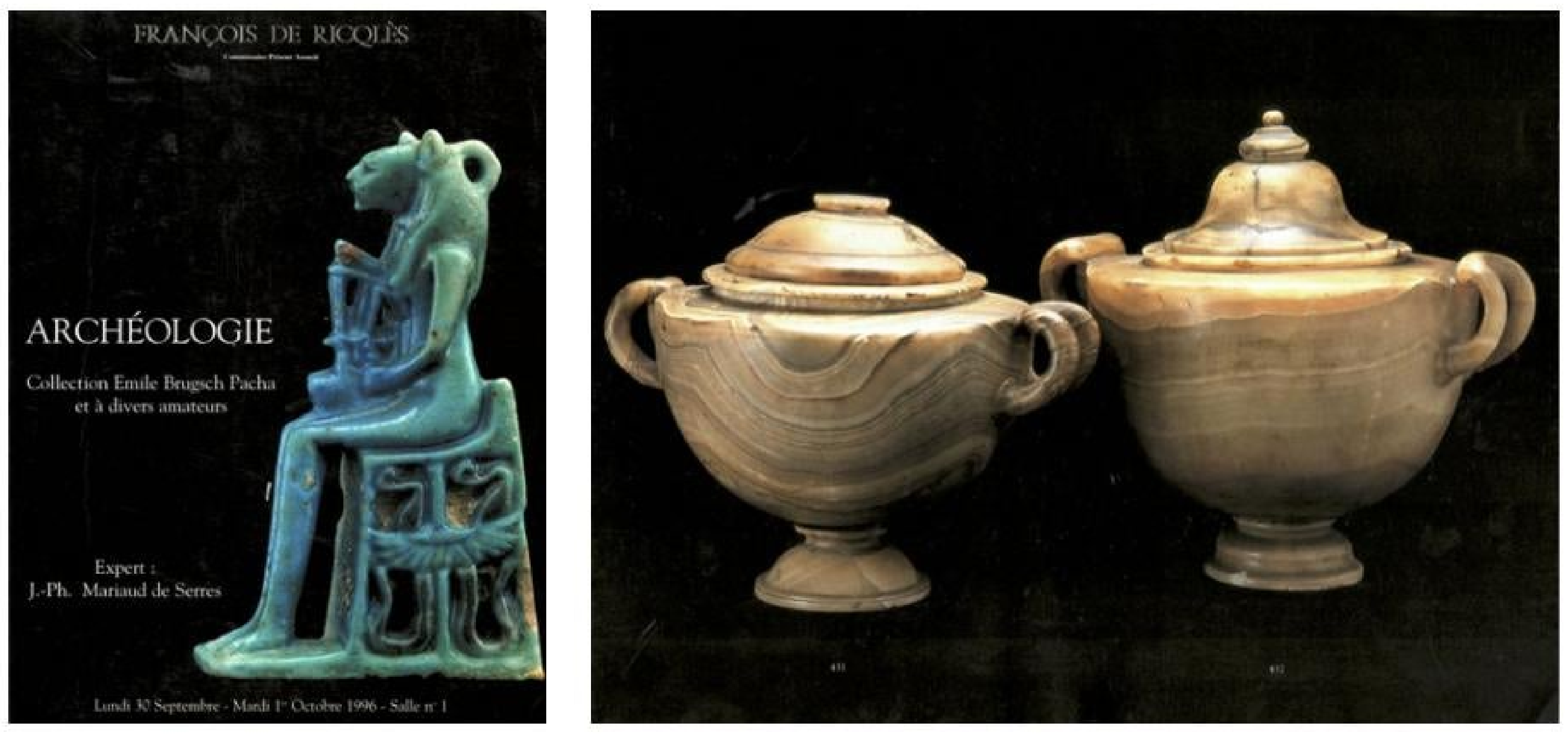
Ill. 3. Burial-urn, Roman, AD 100-130, alabaster, H.: 41.9 cm. The British Museum, London, inv. no. 1814,0704.431.

Ill. 4. Cinerary urn, Roman, late 1st - early 2nd century AD, alabaster. Museo Nazionale Romano, Palazzo Massimo alle Terme, Rome.

Ill. 5. Cinerary urn, Roman, *circa* 1st century AD, alabaster, H.: 42 cm. Sotheby's London, sale of 13 June 2016, lot 68.

Ill. 6. Cinerary urn, Roman, *circa* 1st century AD, alabaster, H.: 45.7 cm. Sotheby's New York, sale of 7 June 2012, lot 54.

This superb urn was once part of the art connoisseur Mr K.'s collection, part of which was sold in Paris on 30 September and 1 October 1996 (ill. 7). It then found its place in a private collection before joining that of our gallery.



FRANÇOIS DE RICQLÈS

ARCHÉOLOGIE

Collection Emile Brugsch Pacha
et à divers amateurs

Expert :
J.-Ph. Mariaud de Serres

Lundi 30 Septembre - Mardi 1er Octobre 1996 - Salle n° 1

Ill. 7. François de Ricqlès, 30 September – 1 October 1996, lot 432.

# OSCILLUM

ROMAN, 1ST CENTURY AD

MARBLE

RESTORED

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HEIGHT: 18.5 CM. WIDTH: 18 CM. DEPTH: 2.8 CM.

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PROVENANCE:
FORMERLY IN A FRENCH PRIVATE COLLECTION ACQUIRED BETWEEN THE 1960S AND 1990S.
PASSED DOWN WITHIN THE SAME FAMILY.

This astonishing circular object made of marble displays two sides sculpted with two complementary scenes.

The first side represents a maenad in profile, her face subtly incised. Her hair is gathered in a bun low on her nape, each lock individually sculpted. She is wearing a drapery detailed with hems at the neck and sleeves. A belt cinches the drapery at her waist, creating a play of folds and delicately revealing her chest. The lower part of the drapery is marked with wavy vertical folds that cling to her legs. It looks as though it is being buffeted by the wind. A swathe of fabric attached to her waist and her bun also give that impression, as they are blowing about spectacularly. Finally, that impression of movement is accentuated by the maenad's posture. Her left leg is forward and her right slightly behind, which suggests she is walking into the wind. Her right arm is held along her body, the hand holding an imposing sword with a sharp blade. Finally, she has her left arm out in front, the head of Pentheus, King of Thebes, in her hand.

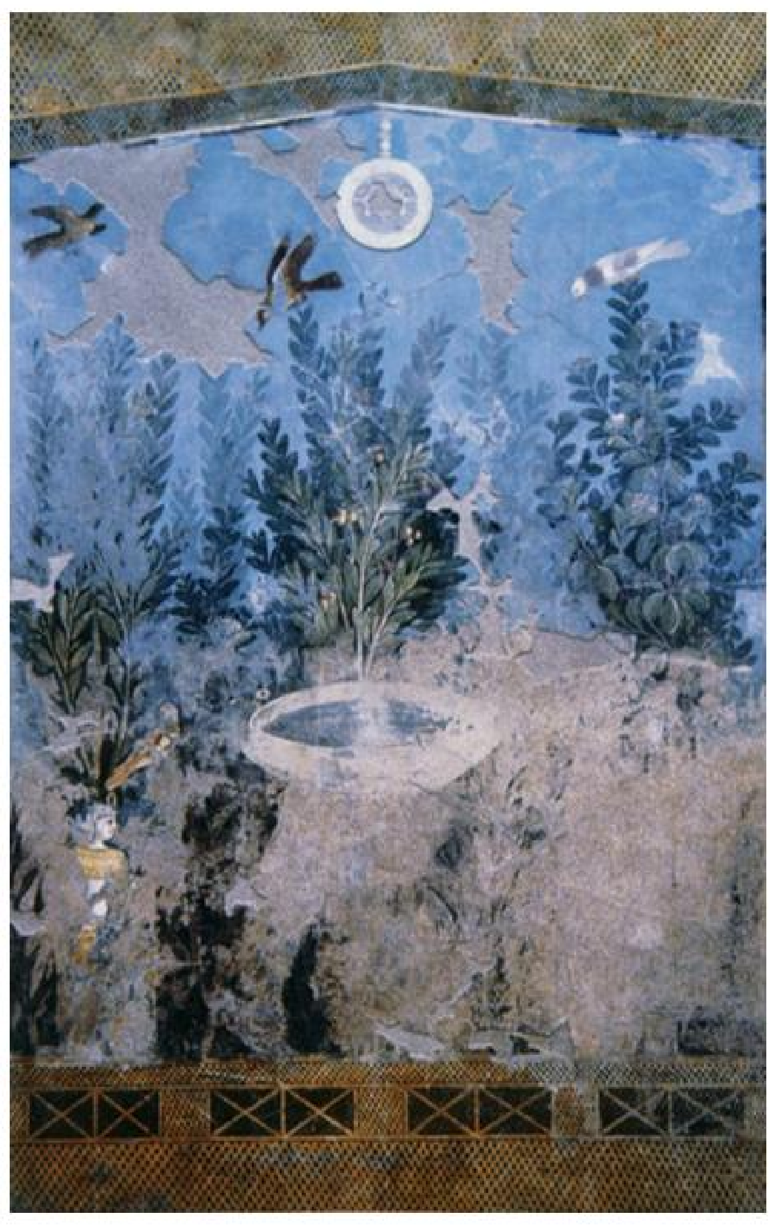
The name 'Pentheus' comes from the Greek *πένθος* meaning pain or grief. His story is told by Euripides in *The Bacchae*. In that version, upon his accession to the throne of Thebes, Pentheus decides to ban the cult of Dionysus and all who participate in his rites. In revenge, the god of wine decides to inflict madness upon Thebes and its inhabitants. The young king, consequently also driven mad, decides to hide in a tree to spy on the bacchanals.

He is discovered by the maenads, beaten and dismembered, and his head is kept as a trophy. This is the mythological episode portrayed.

The second side of our relief depicts a hybrid creature, half human, half snake: Triton, sea god and son of Poseidon. His face, sculpted in profile, displays small eyes, a straight nose, a mouth with pursed lips and a slightly upturned chin. His hair is gathered in a low bun at his nape, recalling the maenad's hairstyle. His chest is sculpted in a three-quarter view, revealing subtly carved salient muscles. The arms are missing, cut off at the biceps. His waist is adorned by a decorative feature that is wide and pointed at the front, marking the transition between human torso and serpentine tail. The legs of our creature are replaced by a long tail, which gets progressively narrower and is coiled in a spiral. The creature is represented floating at the surface of a body of water, schematically represented with large wavy lines for waves.

Sculpted from marble, our sculpture presents a delicate yellow patina, deposited in even spots upon the whole work, a testament to the passing of time. Finally, a lovely, thick border frames both scenes, a gorgeous finishing touch that makes it a decorative element in its own right.

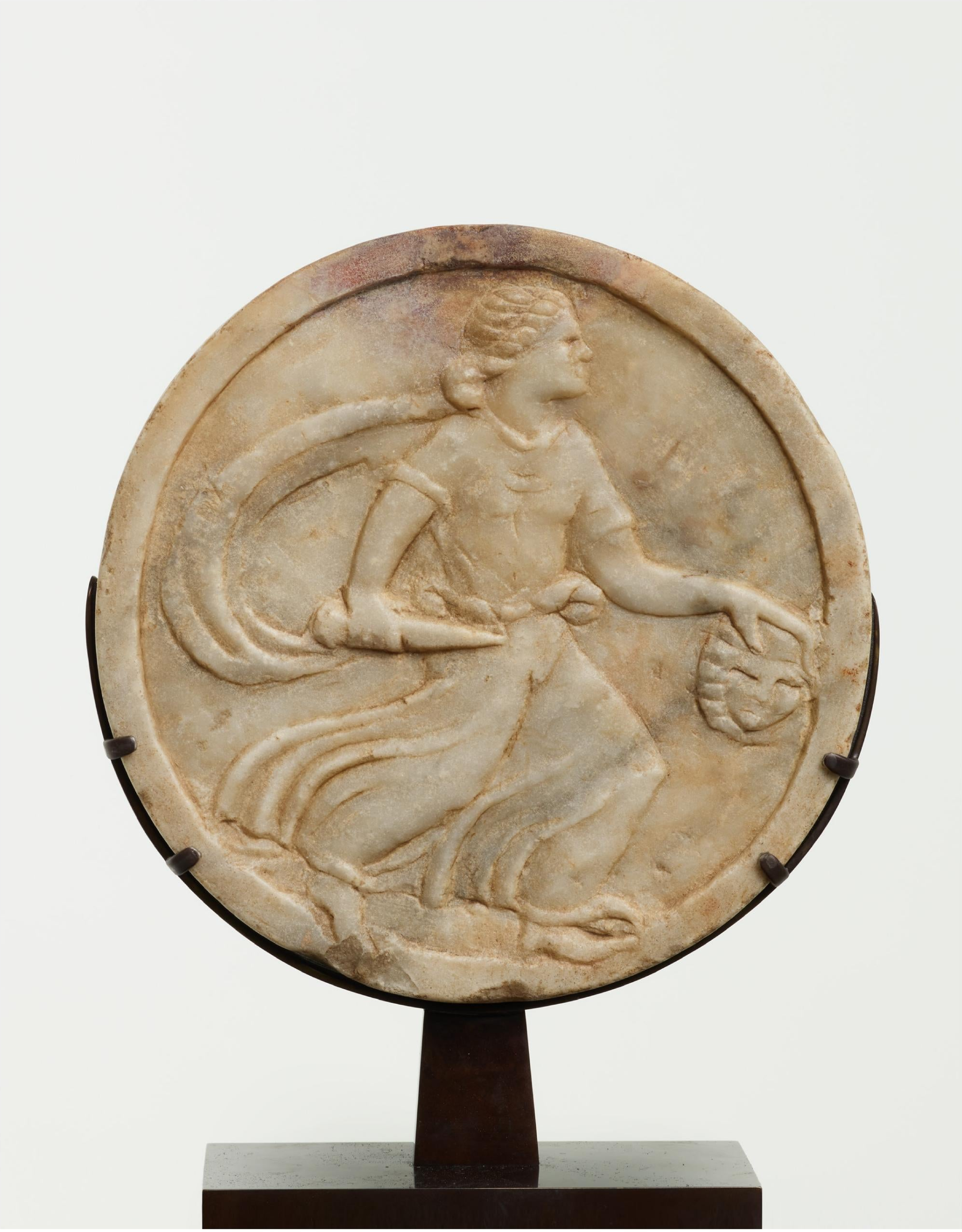
Our double-sided relief is an *oscillum*, an artefact that the Romans would hang from trees in their fields. According to ancient texts, the 'oscillating' movement of the object favoured the fecundity of their crops and repelled bad luck. From the 1st century AD, these sculptures became particularly popular as purely decorative elements. Increasingly richly sculpted, *oscilla* were hung between the columns of peristyles, placed in gardens and illustrated in the frescoes of Roman houses. Beautiful pieces thus adorned the villas of Pompeii and Herculaneum (ill. 1-2). From an ornamental standpoint, *oscilla* were mainly decorated with theatre masks, mythological figures and scenes with Dionysian themes, as illustrated by our sculpture.

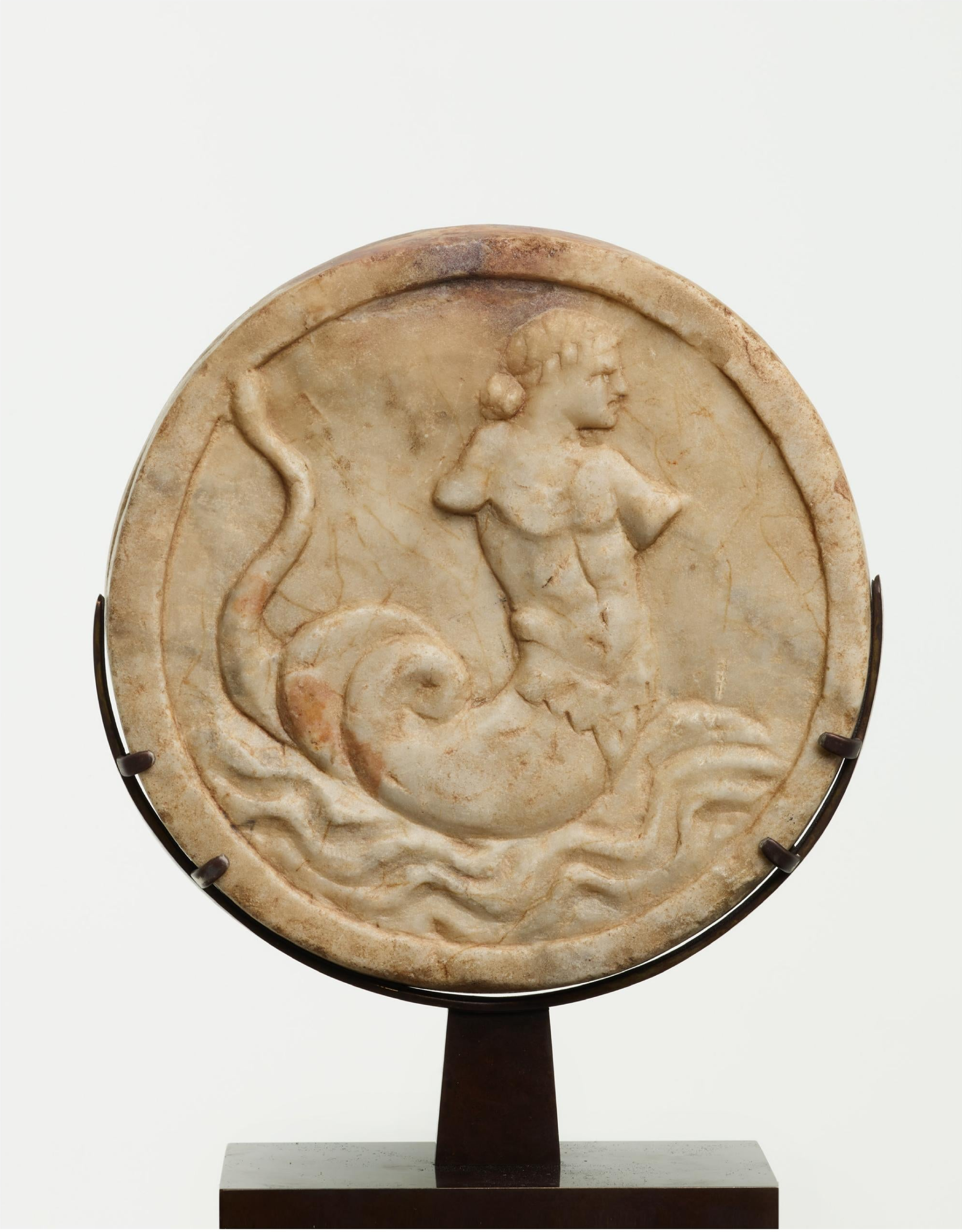


Ill. 1. Suspended oscillum, 1st century AD, Casa degli Amorini Dorati, Pompeii, Italy.

Ill. 2. Fresco representing a suspended *oscillum*, 1st century AD, Casa del Bracciale d'oro, Pompeii, Italy.

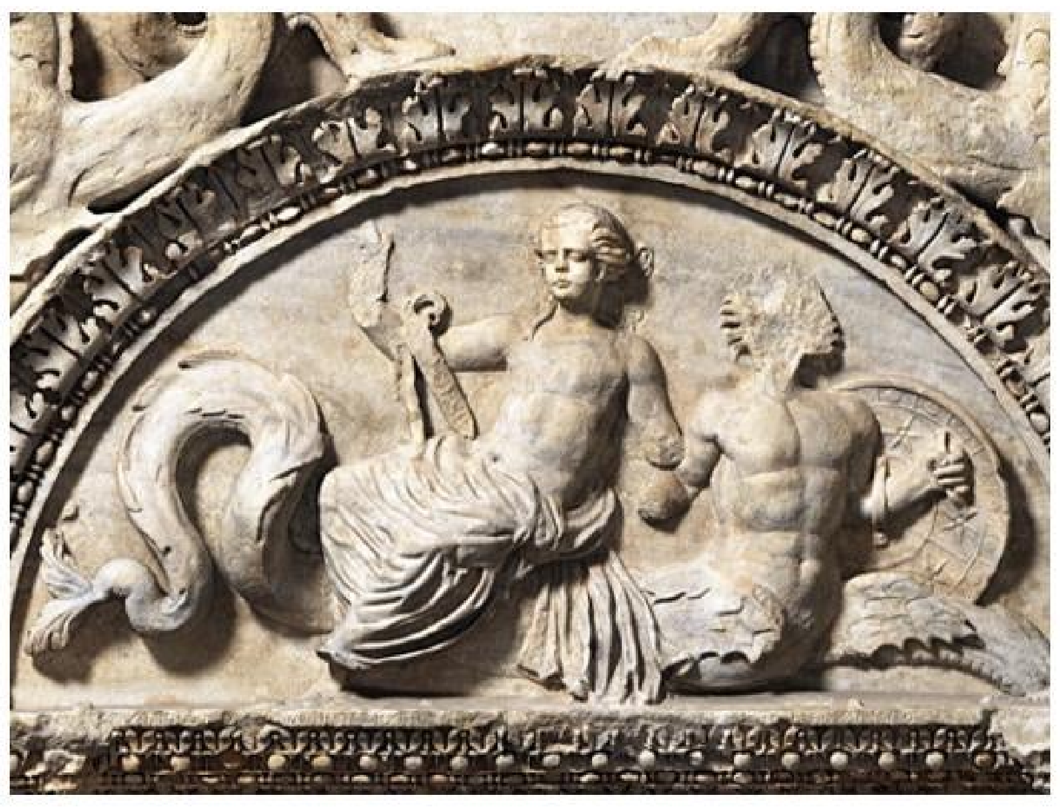
However, representations of Triton in his iconographic context were rarer, although there are some comparable objects conserved in the United States and Germany (ill. 3-4) The episode of Pentheus' dismemberment is also relatively rare in ancient iconography – there are some lovely reliefs currently conserved in Italy (ill. 5-6).

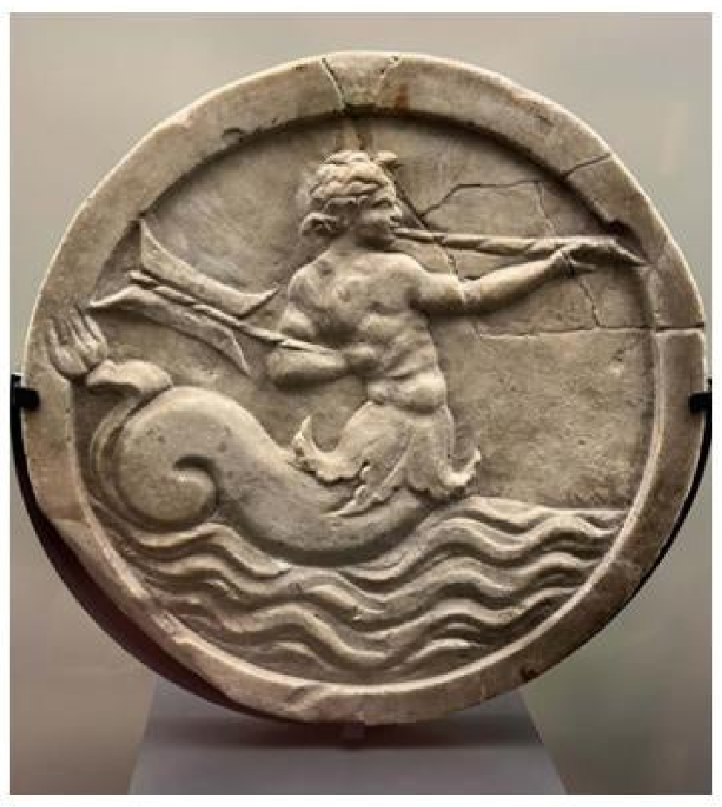




Broadly speaking, the most frequent choice was to represent maenads or dancers. Gorgeous examples are thus exhibited in various nternational museums, as well as in private collections (ill. 7-8).

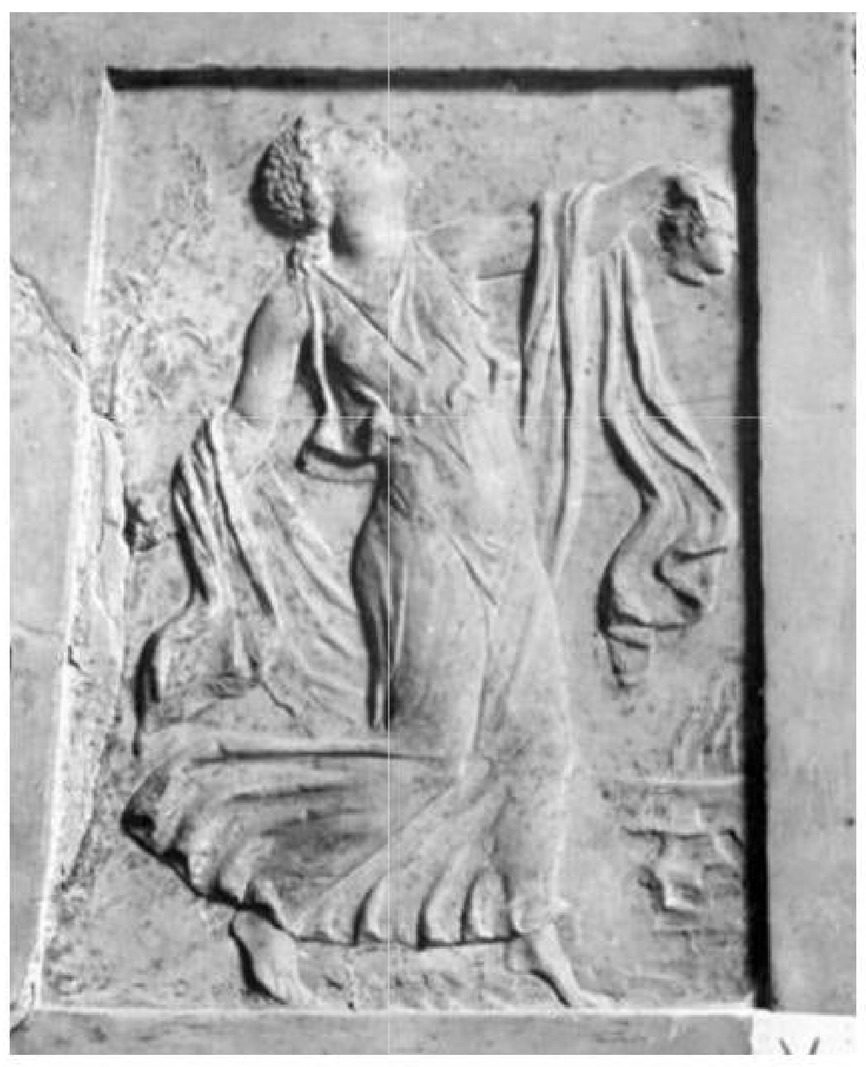
Our sculpture was acquired between the 1960s and 1990s and passed down within a French private collection until the present.

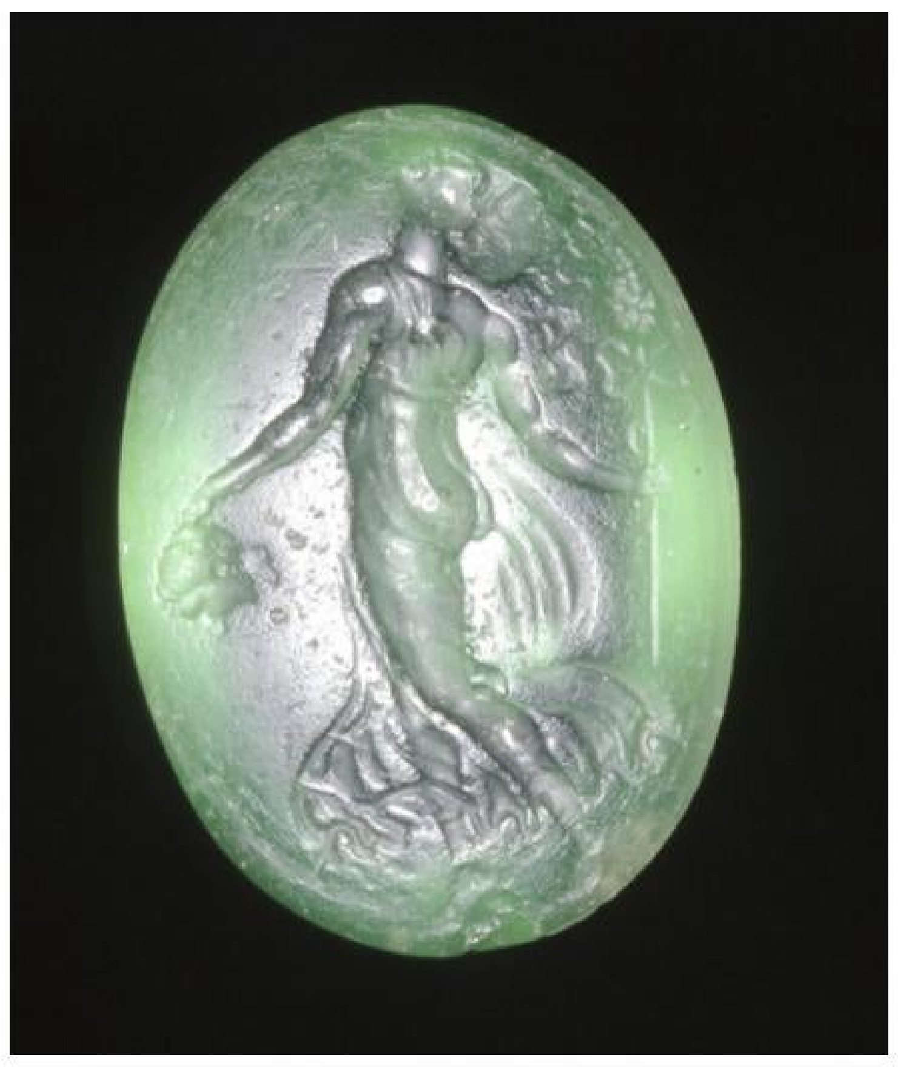




Ill. 3. Lunette with Nereid riding Triton, Roman, 2nd century AD, marble, W.: 175 cm. Metropolitan Museum of Art, New York, inv. no. 1993.11.2.

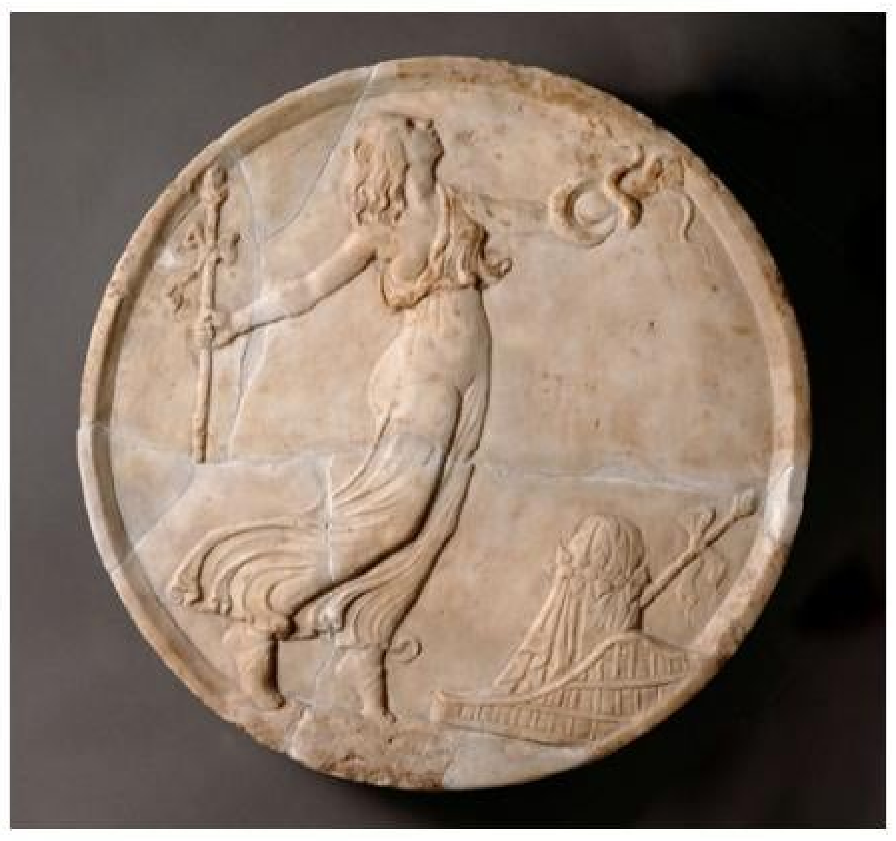
Ill. 4. *Oscillum* depicting Triton, Roman, 1st century AD, marble. Reiss-Engelhorn-Museen, Mannheim.

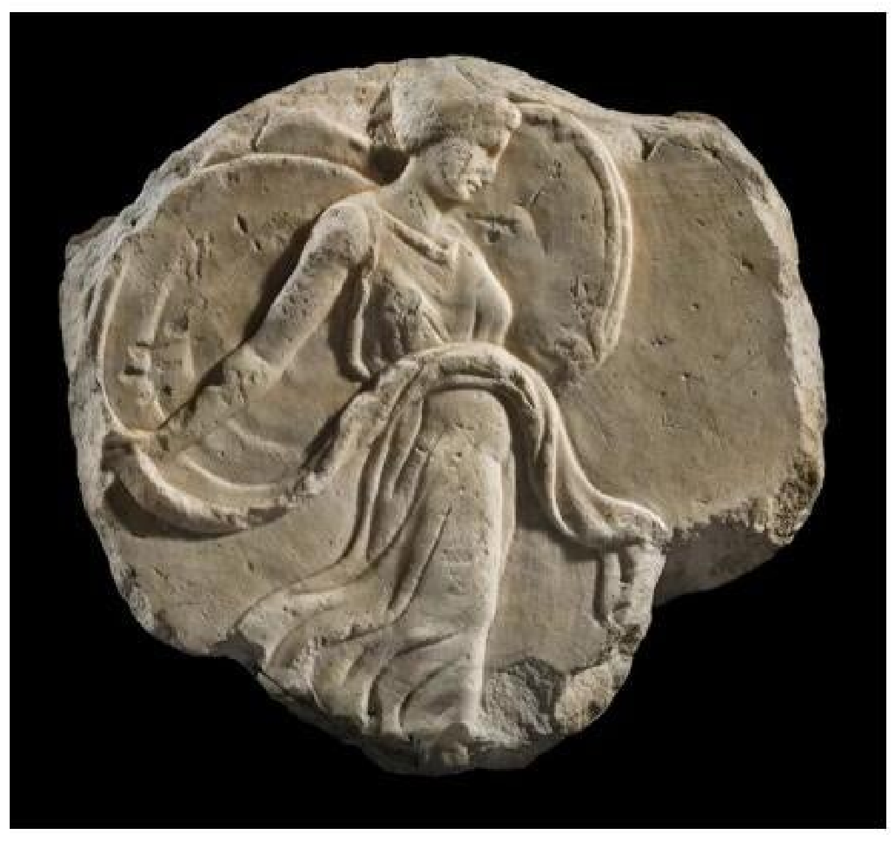




Ill. 5. Relief with a dancing maenad, Roman, 1st - 2nd century AD, marble, H.: 54 cm. Museo Archeologico Nazionale, Venice.

Ill. 6. Intaglio with Agave holding the head of Pentheus, Roman, 27 BC - AD 14, glass, H.: 2.6 cm. British Museum, London, inv. no. 1867,0507.191.





Ill. 7. *Oscillum* depicting a maenad, 1st century AD, marble, diam.: 42 cm. Kunsthistorisches Museum, Vienna, inv. no. I38.

Ill. 8. *Oscillum* with a maenad, Roman, 1st century AD, marble, H.: 26 cm. Private collection.

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